BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

Your Maids' Uniforms

How will They Look in 2 or 3 Months?

That is exactly the question we ask ourselves when we buy for you. To insure lasting satisfaction every uniform in our stock has to fulfill *all* the following requirements:

1. Thoroughly pre-shrunk fabrics.
2. Only the loveliest shades of the best quality vat dyes . . . positive laundering insurance.
3. Fabrics of only the finest long staple yarns, guaranteeing longer wear, greater elasticity, better drape and permanently smooth surface.
4. Double-stitched seams at points of strain.
5. Correctness of style and fit, eminently adapted to the service for which the garment will be worn.

T. D. WHITNEY
COMPANY

Temple Place and West St.

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

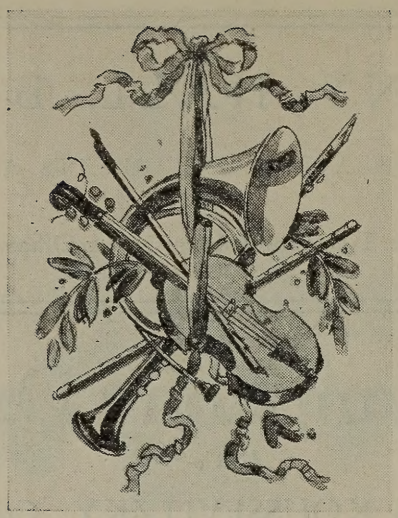
COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
ERNEST B. DANE . . . . . Treasurer

ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager



"*The* BOSTON SYMPHONY ORCHESTRA

IN THE INTEREST OF GOOD MUSIC

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities or even in the smaller musical centers of Germany."

★ ★ ★ ★ ★ An excerpt from a public announcement by Major Henry L. Higginson, March 30, 1881.

To obviate this difficulty Major Higginson offered a plan which resulted in a permanent orchestra for Boston. . . . The demand for tickets for the first season was astonishing. At 6 o'clock in the morning when the sale began, 75 persons stood in line. On October 22, 1881 the orchestra assembled in Music Hall and the initial concert was given under the inspired leadership of Georg Henschel.

We extend to DR. KOUSSEVITZKY, the BOSTON SYMPHONY ORCHESTRA, and its PATRONS, best wishes for the season of 1932-1933.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

EXECUTOR • TRUSTEE • AGENT • GUARDIAN

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 1

Programme 5

Analytical Notes by Philip Hale:

Handel . Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10 6

Debussy . "Prelude to the Afternoon of a Faun" 16

Bach–Respighi . . Passacaglia and Fugue 25

Brahms . Symphony No. 2 in D major, Op. 73 27

Advance Programme 39

Special Concert Announcements 40–44

Teachers' Directory 45–48

Personnel . . . . . Opposite page 48

Chandler & Co.

Famous for Style for Over a Century

Rose Descat moulds Turbans of Plisse Vis-a-Vis

As soft as a rabbit's ear . . . with a faint fuzz of long soft overhairs this *vis-a-vis* is ribbed in fashion that is more crushed than corduroy! An interesting surface in itself, it is twice as smart blending its shiny side with the dull! It crushes into a fold . . . flares into a bow . . . moulds to your head.

12.50

Rustic Green Medoc Wine
Baku Brown and Black

FRENCH SALON—SECOND FLOOR

First Programme

FRIDAY AFTERNOON, OCTOBER 7, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 8, at 8.15 o'clock

Handel . . . Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10

I. Overture: Grave—Allegro.
II. Air.
III. Allegro moderato.
IV. Allegro.

(Seiffert edition)

Debussy . . . . . "Prelude to the Afternoon of a Faun" (Eclogue by S. Mallarmé)

Bach . . . Passacaglia and Fugue in C minor (Transcribed for Orchestra by Ottorino Respighi)

(First time in Boston)

Brahms . . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

CONCERTO GROSSO NO. 10, IN D MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the

TWO NEW VOLUMES
In Schmidt's Educational Series

TEN CLASSICAL PIECES for Pianoforte

Adapted, Arranged and Edited By ARTHUR FOOTE

CONTENTS

P. E. Bach, Rondo in B minor.
Rameau, Menuett.
Handel, Chaconne in G
Handel, Air à la Bourrée.
Bach-Saint-Saëns, Recitative and Air.
Bach-Foote, Courante.
Beethoven, Bagatelle.
Schumann, May Song.
Brahms, Intermezzo.
Franck, Danse Lente.

(*Schmidt's Educational Series No. 401*)
Price $1.00 net.

THE STUDENT'S SHORT COURSE IN MUSICAL FORMS

By CUTHBERT HARRIS

CONTENTS

The construction of musical sentences.
Simple (or old) Binary form.
Ternary (or three-part form).
Old Rondo Form.
Sonata Form.
Modern Rondo Form.
Fugue Form.
Short descriptions of various forms: (*a*) overture, (*b*) concerto, (*c*) symphony, (*d*) oratorio, (*e*) opera, (*f*) cantata.
Indefinite Forms: (*a*) fantasia, (*b*) ballade, (*c*) tone poem, (*d*) variation form, (*e*) march form.
Dance Forms and their Rhythms.

(*Schmidt's Educational Series No. 426*)
Price $1.00 net.

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

concertino (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

The movements of the original score are as follows:

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern in two sections. The Allegro is

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

Dr. Max Seiffert,* of Berlin, edited this concerto in the following manner, stating in his preface that the real soloist is the "Concertino."

I. Overture, Grave, 4-4. Violini I., II., concertini. Violino I. ripieno. Violino II. ripieno. Viola. Tutti violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

*Max Seiffert, born at Beeskow on February 3, 1868, studied philology and music at Berlin, which he made his home. A voluminous contributor to musical periodicals, he has edited words of Sweelinck, Scheidt, Tunder, J. G. Walter, Zachau, Pachelbel, Leopold Mozart, besides revising works of Bach and Handel. From 1904 to 1914 he was the editor of the "Sammelbände der Int. Musik-Gesellschaft."

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Paris Fashions"

--new collection of imports and our own adaptations—showing the latest lines—the most chic ideas—from the most recent Paris openings—

CUSTOM MADE—READY TO WEAR

Allegro, 6-8. Tutti violini, viola, violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

II. Air, Lentement, 3-2. Concertino: Violin I. and II., with violoncello. Concerto grosso; violins, viola, violoncello e basso. Cembalo I. principale. Cembalo II. ripieno.

III. Allegro, 4-4. Disposition of instruments as in Overture.

IV. Allegro, 3-4. Disposition of instruments as in Movement III.

V. Allegro moderato, D major, 4-4. Disposition of instruments as in Overture.

The arrangement is dedicated to Prof. C. Henning.

* * *

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining

Why Shouldn't a Man Change His Mind?

Time was when the mere mention of the words, "Endowment Insurance," usually occasioned some such remark as this—

"I can do much better with my money than invest in that."

One man, who made such a remark about four years ago, came into my office recently and said—

"I hate to admit it, but you were right. I have had to come to the conclusion that I cannot pick investments right. What is the deposit on $50,000 20-year Endowment at my age—47?"

Odd how time and experience will change one's viewpoint, isn't it?

The $2,650 he is now investing has not only replaced principal losses and has given definite guarantees, but has restored his piece of mind—and that is worth a good deal in these times.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

The transparent velvet, Victorian bridal gown,
$79.50

The orange blossom encircled veil and pelerine cape,
$45

The Victorian Bridal Gown!

THE most sophisticated heroine of 1932 will be irresistibly naive in this Victorian bridal ensemble . . . romantic from the nun's veil and cape to the last inch of the shirred shoulder, transparent velvet gown! This is just one of the many original wedding ensembles we have for the biggest moment in your life!

Other bridal gowns and bridesmaids' dresses, $29.75 to $145

Chippendale Salon Gown Shop, 4th Floor

Slattery's

Opposite Boston Common

the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

*
* *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

*
* *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732)

Can you wear the new gowns fittingly?

Elizabeth Arden counsels

THE ARDENA BATH

Figuratively speaking, the Ardena Bath is a wonder of wonders. It molds the body along exquisite lines of beauty to conform with this season's fashion requirements. It attacks only those portions of the body which need to be reduced. As much as twenty pounds can be lost in a series of treatments, if desired. **Healthfully speaking,** the Ardena Bath is one of Science's most amazing discoveries. It frees the nerves of tenseness and fatigue. If you are feeling the little aches and pains that come from accumulated poisons, it is a positive sign that you are in need of this treatment. A body massage afterwards maintains your feeling of well-being.

•The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment please telephone Kenmore 4784.

ELIZABETH ARDEN

24 NEWBURY STREET, BOSTON

NEW YORK LONDON PARIS BERLIN ROME MADRID

Days again
Welcome You—Symphony
Boston
Temple place

lute, the theorbo*; and the harp, trumpets, horns, trombones, the old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci, will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "'The Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one blow." He died poor and forgotten.

*The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

FOUR TO SIX MONTHS
Before the Actual Purchase of an Annuity

Many persons are not interested in understanding Annuities because they think they are not *now* in a position to purchase.

Experience, from one hundred replies to my Annuity advertising, has shown me that most people like time to absorb the Annuity principle. The purchase is often four to six months after the first inquiry.

I have put the answers to the three most common questions regarding Annuities into separate leaflets for preliminary information. These will be mailed gladly on request.

☐ 1. Safety? "THE HEART OF AN ANNUITY IS CERTAINTY"

☐ 2. Kinds? "ANNUITIES DESCRIBED"

☐ 3. How small an investment? "BABY ANNUITIES"

100 Milk Street R. O. WALTER **HANcock 6200**

Experience Series—No. 1

RUGS from the ORIENT at PRAY'S

Every rug in Pray's stock has been carefully selected from hundreds. This skilful, expert selection by Pray buyers is your safeguard, because in the Orient, as elsewhere, there are good, bad and indifferent weaves. There are honest ones—and dishonest ones who will not hesitate to pass off a rug of poor wool, bad color, or faulty weave on buyers without the technical training and experience that protect the Pray representatives.

That is why "Pray" means so much. It means that both the price *and* quality are right.

YOU BUY SATISFACTION AT PRAY'S

Deferred Payments if desired

JOHN H. PRAY & SONS CO., 646 Washington Street

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

The second performance was at a Colonne concert, Paris, October 20, 1895. In the "Annales du Théâtre," we find this singular

No matter what the color of your evening gown—this evening slipper in glistening silver kid will prove a harmonious accent. (Also may be selected in white satin and tinted to match or contrast with your frock.)

THAYER McNEIL

47 Temple Place
Coolidge Corner

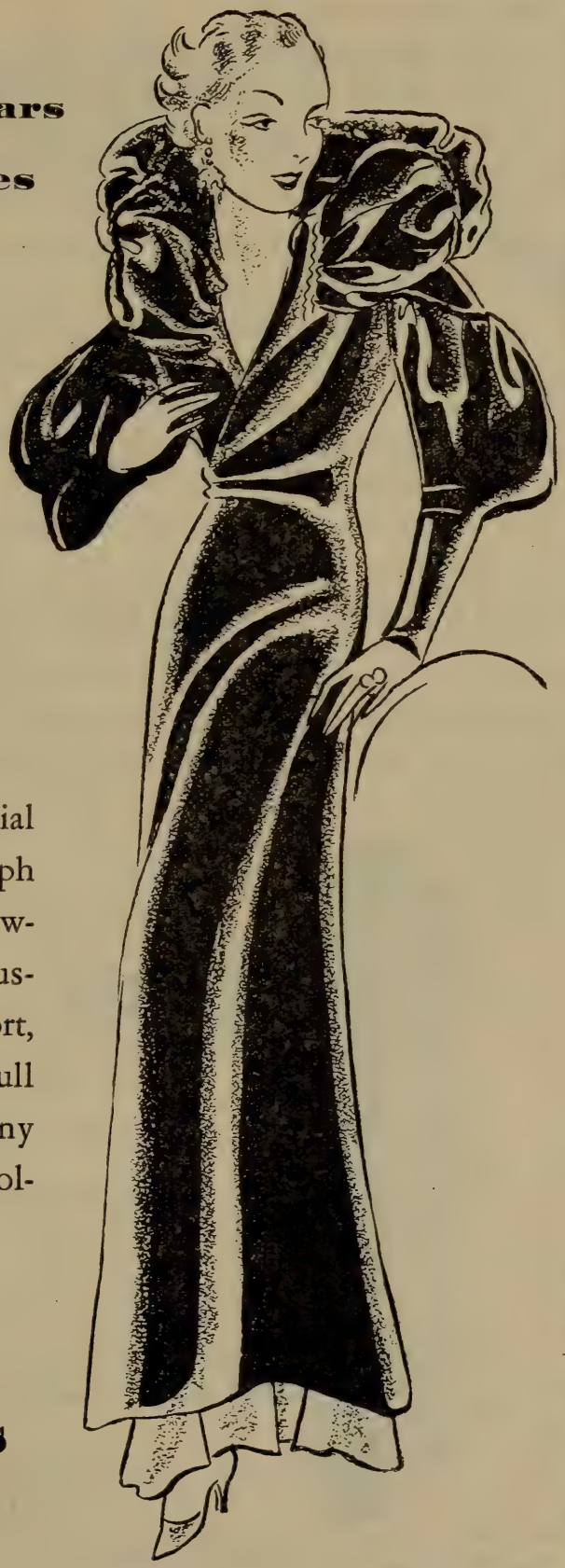
414 Boylston Street
Wellesley Square

Flattering collars

Fuller sleeves

add glamour to

Velvet Evening Wraps



Help make your social season a fashion triumph with one of Stearns' few-of-a-kind wraps. Lustrous velvet in short, three-quarter, and full length styles. Many wear luxurious fur collars. Fourth floor.

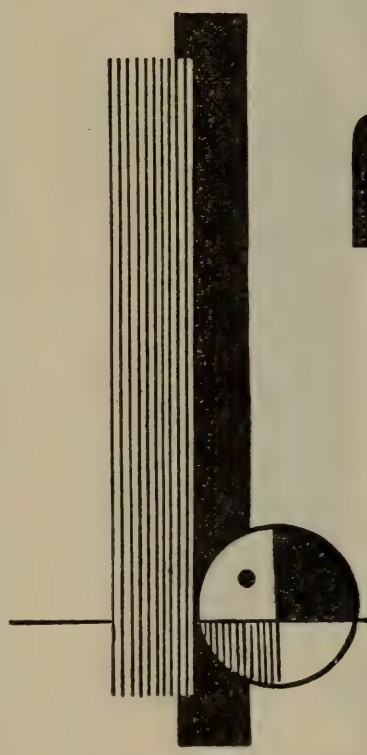
R. H. Stearns Co.

note: "Written after a poem by Stéphane Mallarmé so sadistic that M. Colonne did not dare to print the text; young girls attend his concerts."

The first performance in Boston, and also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor.

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first re-



Foremost in Furs

FURS . . .

of the finest quality
at the lowest prices
in our history

LAMSON—
AND
HUBBARD

304 Boylston at Arlington Street, Boston

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

quirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer

MARY BOXALL BOYD

•

"Of all pianoforte teachers with whom I have had to do either as pupil or as associate, Mary Boxall Boyd is in my opinion the best."

LELAND HALL,
Professor of Piano at Smith College

•

142 Brattle Street
Cambridge
Telephone Porter 3822

and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the woodwind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. We quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

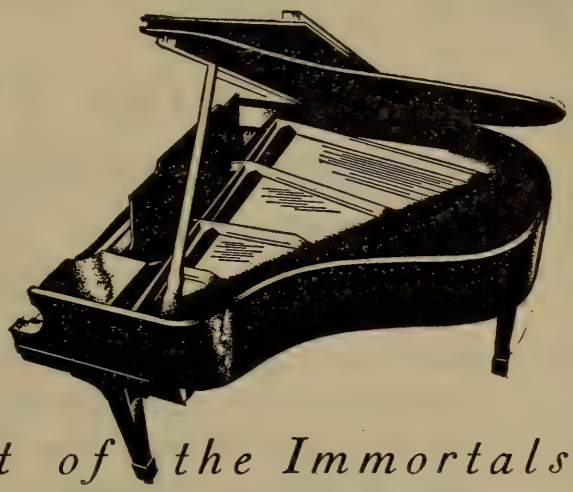
The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

GIVE THEM THIS GREAT ADVANTAGE . . . TO KNOW AND LOVE GOOD MUSIC

No one really knows the influence music has upon a child. The strength of character it imparts, the inspiration it awakens, are qualities which it alone can engender. The love of music is a priceless heritage. • And it is a privileged child whose parents permit him to develop his talents on what is both the strongest and the most nearly perfect instrument, a Steinway. With its marvelous tone, its quick and sure response to childish fingers, the Instrument of the Immortals brings an inspiration of its own to the child's instruction. • You may think that the Steinway is expensive. But in the long run, it is the least expensive of pianos! With a deposit of as little as ten per cent of the total cost (used pianos are accepted in partial exchange) the model you select will be delivered at once to your home. The balance of the payments then will be extended over a period of three years. . . . Won't you come in and listen to the Steinway?



STEINWAY

The Instrument of the Immortals

A new Steinway Upright piano can be bought for a total as low as $875

A new Steinway Baby Grand at $1225 + 10% down balance in three years

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

letter to the *Figaro* quoting in his defense a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimocry, angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.'"

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a

*Published by E. P. Dutton & Co., N. Y., 1931.

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment*.

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"* was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of pose and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

The ballet "L'Après Midi d'un Faune" was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

PASSACAGLIA AND FUGUE IN C MINOR . . JOHANN SEBASTIAN BACH
(Transcribed for Orchestra by OTTORINO RESPIGHI)

(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Respighi, born at Bologna on July 9, 1879; now living at Rome.)

Bach composed this passacaglia originally for a two-manual clavicembalo with pedals. He wrote the version for organ probably during the latter part of his sojourn at Weimar. This period extended from 1708 to 1717. Respighi's transcription was made in 1930, at the request of Toscanini. The first performances anywhere were by the Philharmonic Symphony Orchestra at New York, on April 16–17, 1930. Respighi did not attempt to imitate organ effects. He calls the transcription an "interpretazione orchestrale." He employs these instruments: three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, kettledrums, organ pedal, and strings.

*This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

Bach took the first half of his theme from a *Trio en passacaille* by André Raison (about 1650–1720), organist of St. Étienne du Mont, Paris, in the time of Louis XIV. A passacaglia* (or passecaille) was originally a Spanish or Italian dance in triple time. A short bass theme of two, four, or eight measures was constantly repeated. In music it is a piece built on a recurring theme. Bach's theme of eight measures is given out by the pedals alone. Respighi gives it forte to string basses, organ pedal, two trombones, bass tuba, three bassoons, and double-bassoon. The twenty variations are scored with Respighi's accustomed skill.

In the first half-hundred measures of the fugue only strings, wood, and horn are employed. The last entrance of the chief subject is given to the four trumpets in unison. Then the full orchestra is engaged (*fff*). The fugue is a double one, in which one of its subjects is the first half of his passacaglia theme. The other is a new figure in eighth notes.

*
* *

The passacaglia form closely resembles that of the chaconne; but in the passacaglia the theme is for the bass alone, while in the chaconne it reappears in the upper and inner voices. Bach, however, does not confine his subject to the bass.

Other orchestral transcriptions of Bach's passacaglia are by

*According to Ménage's Dictionary, the word "passacaglia" is a Spanish term which came into France after operas were introduced there. It means *passe-rue,* a street song.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

Heinrich Esser (1818–1872); Leopold Stokowski, for the Philadelphia Orchestra; Frederick Stock, for the Chicago Symphony Orchestra (January 3, 1930).

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann,

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes on all works performed during the season.

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price $6.00 per volume

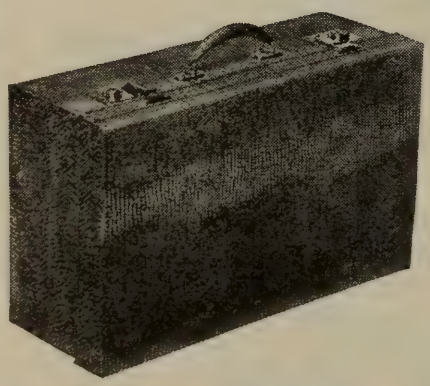
Address
SYMPHONY HALL
BOSTON, MASS.

Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.



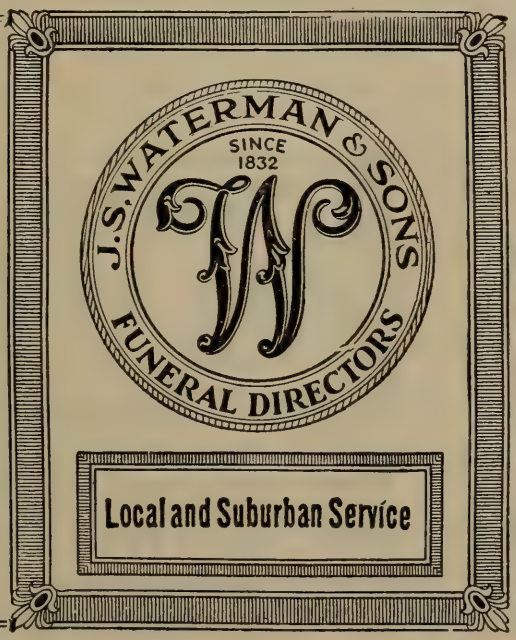
THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

ENGLISH SUIT CASES OF IMITATION SNAKE SKIN WITH NICKEL DOUBLE LOCKS, VERY SMART, EXCEEDINGLY DURABLE, AND SURPRISINGLY LIGHT.

SMALL	18 IN.	$ 8 50
MEDIUM	20 IN.	$ 9.50
LARGE	22 IN.	$10.50

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.



"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer the short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movements, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

*
* *

*A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

DOLL & RICHARDS

IMPORTANT PAINTINGS AND WATERCOLORS

ETCHINGS AND COLOR PRINTS

EXPERT RESTORATION AND CORRECT FRAMING

138 NEWBURY STREET BOSTON

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* * *

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

Walter Niemann in his life of Brahms* does not find his Symphony to be throughout a "harmless, pleasing, agreeable, cheerfully 'sunlit' idyl. Nothing could be further from the truth! The period between the sixties and the eighties of the last century, which in spite of all Germany's victorious wars, was so peculiarly languid, inert, and full of bourgeois sensibility in art, as well as in politics and human relations, had, none the less, as its artistic ideal, a heart-rending pathos and monumental grandeur. Nowadays, regarding things from a freer and less prejudiced point of view, we are fortunately able to detect far more clearly the often oppressive spiritual limitations, moodiness, and atmosphere of resignation in such pleasant, apparently cheerful, and anacreontic works as Brahms's Second Symphony. Like its sister-symphony in the major—namely, the Third—the Second, though nominally in the major, has the veiled, indeterminate Brahmsian, *'moll-dur'* character, hovering between the two modes. Indeed, this undercurrent of tragedy in the second Brahms symphony, quiet and slight though it may be, is perceptible to a fine ear in every movement."

And so Niemann finds an "ominous stretto" on the wind in the development section. The second movement reveals "the tragic undercurrent of the symphony." This serious undercurrent is also felt "within quite small limits in what is perhaps the most typical and individual movement, the Brahmsian *'intermezzo pastorale'* of its *allegretto grazioso.*" In the finale, "fantastic, romantic, and ghostly elements can be seen glimmering beneath the ashes in a

*This Life of Brahms by Niemann (born at Hamburg in 1876—a pupil of his father Rudolph, Humperdinck and the Leipsic Conservatory), was translated into English by Catherine Alison Phillips and published by Alfred A. Knopf, New York, in 1929. The original German edition was published about ten years before that.—P. H.

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

FELIX WINTERNITZ
ART OF VIOLIN PLAYING
For appointment, address, residence
20 QUINCY ST., CAMBRIDGE
Telephone, University 3530
Studio
270 HUNTINGTON AVE., BOSTON
Telephone, Commonwealth 3181

supernatural, uncanny way throughout the whole development section. For all its apparent vivacity of movement and the apparently unclouded brightness of the D major key, the finale hides within its many sombre features, and even spectral and supernatural visions. Thus Brahms's Second Symphony, as a great idyll with a slightly tragic tinge, which we may compare with that great, ruthlessly tragic poet Hebbel's fine epic, 'Mutter und Kind,' was at the same time, as a 'tragic idyll,' a piece of the most genuine and typical Holstein and Low German art. Its quiet, unconscious tragedy, hidden beneath the blossom of a soft idyll of man and nature, with a subdued evening tinge and a prevailing pastoral spirit, carries direct conviction to a discriminating and unprejudiced listener—far more so, in any case, than the conscious and almost forced and deliberate tragedy of the First Symphony or the Tragic Overture. Here again, perhaps, there has been no conductor save Arthur Nikisch, the one and only great Brahms conductor of our day, who has simply ignored the traditional legend as to the innocent idyllic character of the Second Brahms Symphony and interpreted it as what it really is: a great, wonderful, tragic idyll, as rich in sombre and subdued color as it is in brightness." In conclusion Niemann finds the Second Symphony rich in "mysterious Wagnerian visions, suggestive of the Wanderer, in a mystic, woodland,

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

faëry, nature atmosphere, recalling the 'Rhinegold,' and in many sombre and even ghostly passages."

* * *

Richard Specht, on the contrary, in his life of Brahms,* thinks that "interpretative phrases are especially superfluous in the case of the Second Symphony, which, if one excepts its somewhat morose finale, is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart, too, wrote symphonic works and that theirs would be better called sinfoniettas to-day. The work is suffused with the sunshine and the warm winds playing on the water, which recall the summer at Pörtschach that gave it life. The comfortably swinging first subject at once creates a sense of well-being with its sincere and sensuous gladness. . . . This movement is like a fair day in its creator's life and outshines the other three sections—the brooding andante, the rather unimportant scherzo . . . the broad, sweeping finale which, for all its lively, driving motion, strikes one as cheerless and artificial in its briskness. The impression of the unsymphonic nature of this work is probably due partly to a prejudice that expects to see cosmic images and not mere genre pictures in such a composition, and

*This life by Specht (born at Vienna in 1870), music critic, author of books about composers, also a history of the Viennese Opera, was translated into English by Eric Blom and published by E. P. Dutton & Co., New York, in 1930. The original German edition was published at Dresden in 1928.—P. H.

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES
140 NEWBURY STREET
TEL. COMMONWEALTH 1814

UPTOWN

NO PARKING PROBLEMS

when your car is delivered, at no extra charge, from the Huntington Avenue entrance to THE UPTOWN GARAGE, 10 Gainsboro Street. Look for our uniformed drivers.

GARAGE

partly to the metre adopted for the first movement. It is remarkable that Brahms did not employ the common time almost invariably used by the symphonic masters from Mozart to Schubert in their opening movements until he came to this fourth symphony. The round-dance nature of the ¾ measure in the D major symphony is especially difficult to take seriously, and rightly so; for this is a light-hearted work, a declaration of love in symphonic form.

"Brahms was particularly fond of this clear and tender composition, as might be judged from the little mystifications with which he raised the expectations his friends had of the new work that followed its elder sister within the space of a year. He persisted in describing it as gloomy and awesome, never to be played by any musicians without a mourning band on their sleeve.* He replied in a tone of waggish secrecy to Elisabeth von Herzogenberg, who was impatiently waiting for the score and scolded him for not rewarding her discretion by sending her the work, which she

*As a matter of fact Brahms wrote to Elisabeth on December 29, 1877: "The orchestra here play my new symphony with crape bands on their sleeve, because of its dirge-like effect. It is to be printed with a black edge, too."—P. H.

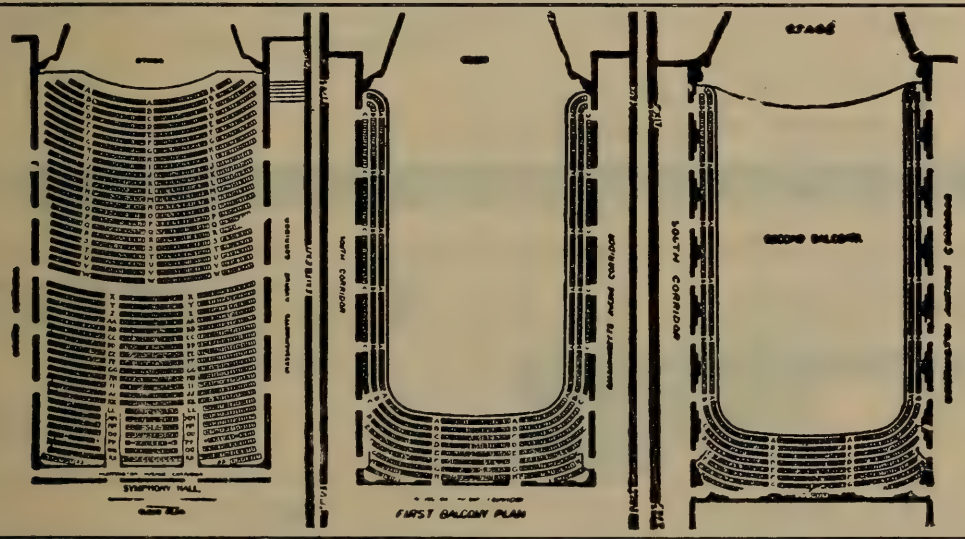
TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)



knew to be ready ('May the deuce take such modesty!') and who, incidentally, took exception to his spelling so noble a word as 'symphony' with an 'f.' 'It really is no symphony,' he writes, 'but merely a *Sinfonie,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my "latest." '* And he was as pleased as Punch with the glad surprise and delight of the adored woman and of all his friends when they saw this sunny work."

* This letter was written at Vienna on November 22, 1877. I have used Hannah Bryant's translation ("Johannes Brahms: the Herzogenberg Correspondence," N. Y. 1909), rather than Eric Blom's Elisabeth von Stockhausen, who married after a long courtship, Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, a serious, mediocre, dull composer in 1868, was born at Paris in 1847. She studied under Dirzka, an organist, and later under Julius Epstein at Vienna. She was thoroughly musical, a fine pianist, blessed with a wonderful memory. Her husband finally settled at Leipsic. Brahms had given her some paino lessons at Vienna, but he desisted, not wishing to hurt Epstein's feelings. Elisabeth died from heart disease at San Remo in 1892. "She had beauty, nobility of character, womanly tenderness, a passionate love of truth and justice, the courage of her opinions—every good thing, in fact, but health." Her letters to Brahms (1876–1890) are delightful, and Brahms, who thought highly of her judgment, frank criticism, and womanly character, wrote to her intimately, and often playfully.—P. H.

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

WEEMAN, BEAL & HOLMBERG

. . IMPORTERS . .
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection

Second Programme

FRIDAY AFTERNOON, OCTOBER 14, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 15, at 8.15 o'clock

Bruckner . . . . . Symphony No. 4 in E-flat, "Romantic"

I. Allegro molto moderato.
II. Andante.
III. Scherzo.
IV. Finale.

Strauss . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, October 13, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL, BOSTON Season 1932-1933

Two Concert Courses

BY THE WORLD'S GREATEST ARTISTS

Five Sunday Afternoons at 3.30

Oct. 30 Nov. 27
Dec. 11 Jan. 15 Apr. 9

LILY
Pons
Soprano

FRITZ
Kreisler
Violin

JOSEF
Hofmann
Piano

JOHN
McCormack
Tenor

English Singers
Cuthbert Kelly, Leader

Five Week-day Evenings at 8.30

Nov. 29 Jan. 7
Feb. 21 Mar. 4 Apr. 11

LOTTE
Lehmann
Soprano

SERGE
Rachmaninoff
Piano

YEHUDI
Menuhin
Violin

JOHN CHARLES
Thomas
Baritone

Don Cossacks
Serge Jaroff, Leader

Season Tickets for each Series, $5, $7.50, $10, $12.50
Choose your own locations now from the
AUTOMATIC SUBSCRIPTION BOARD
in the Huntington Avenue Lobby

Concert Direction: AARON RICHMOND

—JORDAN HALL—

4 SAT. MORNINGS at 11
Oct. 29, Nov. 12, Nov. 26 and Dec. 3

GUY MAIER

"Musical Journeys"

ASSISTING ATTRACTIONS:
BOSTON SINFONIETTA, *Arthur Fiedler, Conductor*
LEE PATTISON, *Pianist*
DOROTHY BREWSTER COMSTOCK, *Violinist*

With the aid of beautiful and original slides Mr. Maier takes his audience on journeys intimately connected with the lives of the great composers.

Course Prices, $7.50, $5.00, $3.00, and $2.00 (No tax). Mail orders to Mrs. Robert Lincoln O'Brien, 376 Boylston Street, Boston.

COMING

HARRY DELMORE
Baritone
Thursday Evening, October 27

SAMUEL GARDNER
Violinist
FELIX FOX, Assisting Artist. Brahms D minor Sonata
Wednesday Evening, November 2

ANNE EAGLESTON KYDD
Song Americana, No. Two
Tuesday Evening, November 15

HORTENSE MONATH
Pianist
Monday Evening, November 28

ISABEL FRENCH
Song Recital
Thursday Evening, December 1

HAROLD BAUER
Piano Recital
Saturday Afternoon, December 3

BEAL HOBER
Soprano
Tuesday Evening, December 6

Fifth Season

1932-1933

BOSTON MORNING MUSICALES

for benefit of

Boston School of Occupational Therapy

Hotel Statler Ballroom

Wednesdays at eleven o'clock

LUCREZIA BORI
November 16

HEINRICH SCHLUSNUS
January 25

FRITZ KREISLER
December 7

JOSE ITURBI
February 15

DUSOLINA GIANNINI
January 11

ELISABETH RETHBERG
March 22

MRS. JOHN W. MYERS, Chairman

Co-Chairmen

MRS. THEODORE T. WHITNEY, Jr.

MRS. H. PARKER WHITTINGTON

MRS. A. BARR COMSTOCK

SEASON TICKETS ONLY

The Boston School of Occupational Therapy
7 Harcourt Street, Boston, Mass.
Telephone: Kenmore 2833

For Series

Floor Seats $25 Box Seats $35

The Massachusetts Division of University Extension
The Public Library of the City of Boston
1932–1933

A Series of
Lectures, with Music
of the
Boston Symphony Concerts
on the Thursdays preceding the Concerts
at 5.15 p.m.

in the

Lecture Hall, Boston Public Library
(Boylston Street Entrance)

These lectures are intended for all who wish to gain a keener enjoyment and appreciation of symphonic music whether attending concerts, "listening in," or following phonograph recordings. Based on the programmes of the regular subscription series of the Boston Symphony Orchestra, the course assures an invaluable introduction to all symphonic repertory, contributing to the understanding of the Monday and Tuesday and Pension Fund series and to other occasional concerts.

A unique feature of the course has been the coöperation of the composers in explaining their own works. In additions to the assistance of local authorities coöperating with Richard G. Appel of the Music Division of the Boston Public Library, Mr. Alfred H. Meyer has been secured to present important novelties, in the absence of the composer.

Composers assisting during 1931–32.

Nicolai Berezowsky — Aaron Copland — Nicolai Tcherepnin

Composers who assisted previously:

Sir Thomas Beecham
Alfredo Casella
Frederick S. Converse
Aaron Copeland
Vladimir Dukelsky
Henry Eichheim
Arthur Foote
Henry F. Gilbert
Eugene Goossens
Howard Hanson
Edward Burlingame Hill
Frederick Jacobi
Werner Josten
Carl McKinley
Daniel Gregory Mason
Darius Milhaud
Ottorino Respighi
Roger Huntington Sessions
Timothy Mather Spelman
Alexander Lang Steinert
Alexander Tansman

Symphony Study Course

24 lectures based on the weekly programmes of the Boston Symphony Orchestra

to be given by

WALTER PISTON

Assistant Professor of Music at Harvard University

These lectures will be given weekly on Wednesdays from 3 p.m. to 4.30 p.m., beginning Wednesday, October 5, 1932, at the

LONGY SCHOOL OF MUSIC

44 CHURCH STREET, CAMBRIDGE, MASS. Course of 24 lectures, **$25**
Application blanks may now be obtained at the School
Telephone: University 0956

MADAME HELEN HOPEKIRK

will resume Piano Lessons

October the first

at her Studio, 31 Allerton Street, Brookline, Mass.

Telephone: BEAcon 3970

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

MRS. DUDLEY FITTS

TEACHER OF SINGING
ACCOMPANIST
COACH

1111 Boylston Street
Boston

Telephone
Kenmore 7932

Mrs. HALL McALLISTER

TEACHER OF SINGING
COACH

384 COMMONWEALTH AVENUE Kenmore 0384 BOSTON, MASS.

Longy School of Music

44 CHURCH STREET CAMBRIDGE, MASS.

NEW DAY AND EVENING CLASSES
now forming in all branches of
THEORETICAL, INSTRUMENTAL AND VOCAL INSTRUCTION
Telephone: UNIversity 0956

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—
"Anyone possessing a normal speaking voice should be able to sing."
Auditions free of charge.

RADIO TECHNIQUE 30 HUNTINGTON AVENUE, BOSTON Telephones { Kenmore 7873 / Columbia 2041

MALCOLM LANG

PIANOFORTE THEORY

Interpretation of Songs

6 NEWBURY STREET BOSTON

DOROTHY BREWSTER COMSTOCK

VIOLINIST AND TEACHER

Member of Music Faculty
The Beaver Country Day School
Chestnut Hill, Massachusetts

Address: 78 Lake View Avenue,
Cambridge, Massachusetts
Telephone University 4230

RICHARD PLATT

Open Classes for Pianists and Teachers

Teacher of the Pianoforte Formal Musicales and Student Recitals

16 LIME STREET, BEACON HILL, BOSTON
Telephone: Lafayette 7444

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone: Commonwealth 5069

MARY INGRAHAM

PIANIST ORGANIST
TEACHER

Studio, Kenmore 0491
Residence, N.N. 2500-W

Lang Studios 6 NEWBURY ST.

The ARTHUR WILSON STUDIO of SINGING

The workshop of "The Studio Singers and Ensemble"

Recent appearances of these personal pupils of Mr. Wilson at seven of the eleven open air concerts at Dean Field, Brookline, with The People's Symphony Orchestra, Will Dodge, Conductor, in half-hour selections of excerpts in solo and ensemble from the operas.

908 BEACON STREET, BOSTON. Kenmore 5939

F. Addison Porter

TEACHER OF PIANOFORTE

512 Pierce Building, Copley Square, Boston

Laura Huxtable Porter

Programmes of Poetry,
Drama and Pianoforte Music

26 EVANS WAY, BOSTON, MASS.

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD
Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 Boylston Street, Copley Square Telephone Ken. 1164

GERTRUDE TINGLEY

SINGER AND TEACHER OF SINGING

STUDIO, 33 NEWBURY STREET Telephones { Kenmore 8258 / Aspinwall 7190

ROYAL DADMUN

BARITONE

IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street Telephone Circle 9291

For appointment write to above address or phone secretary—Jamaica 4947-W

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin
Exponent of Relaxation and Weight Touch

STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933
Information at above address

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Bolttler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister, German Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach Boekelmar Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS
SEND FOR A FREE THEMATIC CATALOG

LILA METCALF HOLMES

PIANO

GERTRUDE EDMANDS

TEACHER OF SINGING

6 VAN BUREN HALL

TRINITY COURT 175 DARTMOUTH STREET

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

ISABEL FRENCH

SOPRANO TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

LAMBERT MURPHY

TENOR

In Boston on Tuesdays

STUDIO, 115 NEWBURY STREET

For appointments phone Center Newton 3777-J

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

Symphony Studios, Hemenway and Boylston Streets Tel. Asp. 0846

PAULINE HAMMOND CLARK

TEACHER OF SINGING COACH MANAGER

COPLEY CLUB SINGERS AND ENTERTAINERS

MABELLE TRASK, CONTRALTO SOLOIST

DOLORES RODRIGUEZ, PIANIST

LOIS H. SWETT, ACCOMPANIST

CORRECT FRENCH PRONUNCIATION NATIVE PARISIAN ASS'T

MME. LOUISE DUMAS, DANCER AND TEACHER

543 BOYLSTON STREET TEL. KENMORE 5156

LETTY LAUNDER TEACHER of the Violin

12 Lincoln Hall Trinity Court

175 DARTMOUTH STREET

Telephone Kenmore 6520

Harmony and Piano. Harmony for playing dance music.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Mr. Shaw will form classes in Ear Training, Harmony and Improvisation. The plan of Study is along lines as given at Paris Conservatory
175 DARTMOUTH STREET . . . BOSTON
Kenmore 6520

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building Copley Square
Telephone 5316 Haymarket

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

Miss ROSE STEWART
TEACHER OF SINGING
245 Chestnut Hill Avenue, Brighton
Telephone Stadium 2326

HELENE DIEDRICHS
PIANIST
Exponent of the Tobias Matthay Pianoforte Method
Private lessons—Class lessons—Training for Teachers—Special fees for Children
One Free Scholarship offered
Audition by appointment
359 Harvard Street, Cambridge University 9296

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET .. .. BOSTON
Telephone Hubbard 6677

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE Room 406
Kenmore 9415

EDITH JEWELL
VIOLIN AND VIOLA
Medfield, Mass. Tel. Medfield 123-2
Tuesdays and Fridays at 20 Commonwealth Ave., Boston. Tel. Kenmore 9396
Mondays and Thursdays at Milton Academy, Milton. Tel. Milton 7800

Margaret Armstrong Gow
TEACHER of SINGERS and TEACHERS
18 Jackson Hall, Trinity Court, Boston
Kenmore 6520
Individual and Class Instruction

LOUISA BURT WOOD
CONTRALTO
TEACHER OF SINGING
701 PIERCE BLDG. Telephone Kenmore 6520

ROSALIE THORNTON
PIANO STUDIO
282 DARTMOUTH STREET, BOSTON
Telephone: Commonwealth 4994

GERTRUDE BELCHER
TEACHER OF PIANO
TRINITY COURT
Telephone Kenmore 6520

FRANK E. DOYLE
14 STEINERT HALL
SINGING
Teacher of John Smallman; Edgar Isherwood; Apolyna Stoskus (Juilliard fellowships 1930, 1931; Worcester Festival 1931)

KATE FRISKIN
PIANIST AND TEACHER
Member of Faculty
Abbot Academy
Andover, Mass.
Boston
Wednesdays

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

LAURA REMICK COPP
PIANIST
Instruction in Piano, Theoretical Branches and Musical Appreciation
Trinity Court Studios Tel. Kenmore 6520

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Farth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

SYMPHONY HALL, BOSTON

FIFTY-SECOND SEASON
1932-1933

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

SIX TUESDAY CONCERTS

at 3 o'clock

NOVEMBER 22 JANUARY 3 FEBRUARY 7
MARCH 7 MARCH 28 APRIL 18

SIX MONDAY CONCERTS

at 8:15 o'clock

NOVEMBER 7 DECEMBER 12 JANUARY 23
FEBRUARY 13 MARCH 13 APRIL 3

SEASON TICKETS FOR EACH SERIES
$6, $9, $12, $15 (no tax)

ARE NOW ON SALE AT THE SUBSCRIPTION OFFICE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

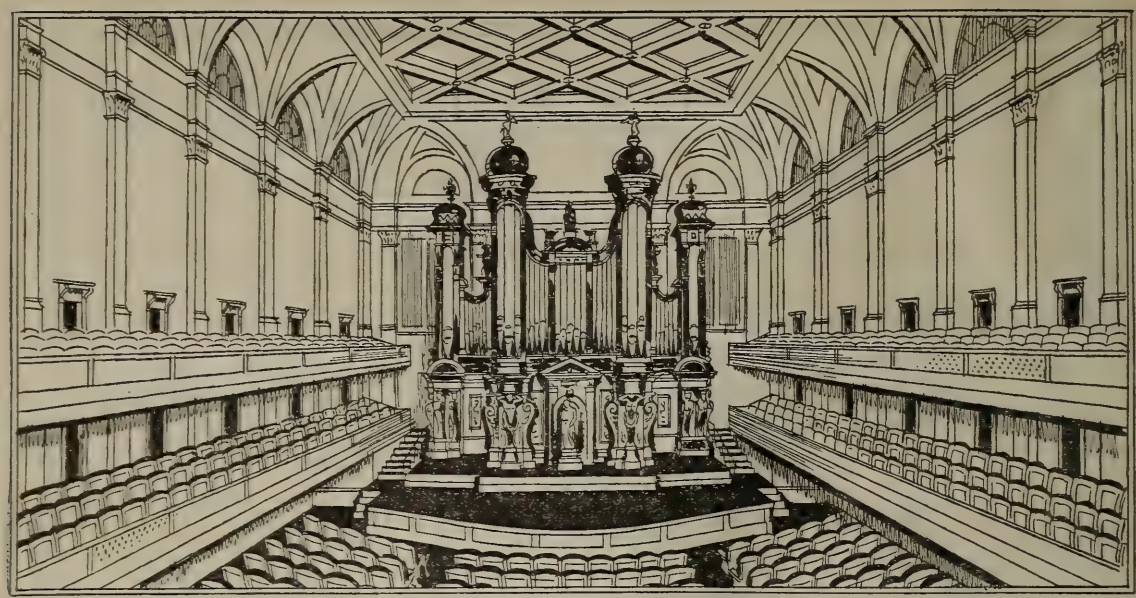
COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
ERNEST B. DANE . . . . . Treasurer

ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager



The Old Boston Music Hall

Notes on the First Concert

The final number of the first concert of the Boston Symphony Orchestra was Weber's Festival Overture. While this was being played the audience was so affected by the music, that when strains of the English national air were recognized "the people arose en masse and remained standing until the close."

The strangeness of this occurrence is more noteworthy when one considers that in 1881 the melody was known for "God Save the Queen" and not "America."

After that first concert, the press of the day was full of the praise of musical critics.

The first programme, made up in true Henschel manner, found highest favor with the audience . . . selections from Beethoven, Gluck, Haydn, Schubert, Max Bruch, and Weber.

* * *

Many property owners free themselves from the care of their investments by appointing Old Colony Trust Company Trustee under a Living Trust Agreement.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

EXECUTOR • TRUSTEE • AGENT • GUARDIAN

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 49

Programme 53

Analytical Notes by Philip Hale:

Bruckner . Symphony No. 4 in E-flat, "Romantic" 54

Strauss . "Don Juan," Tone Poem, Op. 20 (after Lenau) 60

Entr'actes: "Bruckner and Wagner"
By Max Auer
("Bruckner–Blätter," April–September, 1931) . 72

"Form"
By A. H. Fox Strangways
(*The Observer*, London, January 17, 1932) . . 75

Wagner . Prelude to "Die Meistersinger von Nürnberg" . 79

Advance Programme 87

Special Concert Announcements 88–91

Teachers' Directory 93–96

Personnel . . . . . Opposite page 96

Chandler & Co.

Famous for Style for Over a Century

Velvet for Afternoon

. . . as Vogue illustrates it and Smart Juniors prefer it!

Lanvin herself . . . with her great genius . . . created the original of this velvet that shirrs its way to a smartness that's a bit too modern to be quaint! "Emeralds" and "Diamonds" clip the becomingly rounded neckline! Stitching gives the slightly wider belt a character of its own! The bodice points high in a princess line! Sizes 13 to 19.

$25

Sizes 13 to 19—Fifth Floor

Second Programme

FRIDAY AFTERNOON, OCTOBER 14, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 15, at 8.15 o'clock

Bruckner . . . . . Symphony No. 4 in E-flat, "Romantic"

I. Allegro molto moderato.
II. Andante.
III. Scherzo.
IV. Finale.

Strauss . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Symphony No. 4 (The "Romantic"), E-flat major

Anton Bruckner

(Born at Ausfelden, Upper Austria, on September 4, 1824; died in Vienna on October 11, 1896)

This symphony was composed in 1874 and completed on November 22 of that year. The instrumentation of it, with that of the second and fifth symphonies, was radically revised. A totally new scherzo, the now famous "Hunting" Scherzo, was written for the Fourth. "There seems little doubt that the detailed 'programme' or symphonic plot communicated to his circle of friends by Bruckner was a postanalysis influenced by no other than Wagner, who had even published a rather fantastic pictorial description of Beethoven's Ninth. It is at any rate silly to dilly-dally over the fitness of its details; for the 'Romantic' has so clear and effective a tale to tell that it has become the favorite vehicle for the introduction of Bruckner to a new audience. That the composer did not regard the 'programme' seriously is evident from his remark concerning the Finale: 'And in the last movement,' said he, 'I've forgotten completely what picture I had in mind.' The work possesses, however, an unmistakable unity hitherto without precedent in absolute music, for all four parts spring from the main theme, in the first movement. So

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

logical and masterly is the development of this theme in the course of the work that the climax is not reached until the closing portion of the Finale."*

The symphony was revised in 1878; the Finale was rewritten in 1879–80. The themes remained unaltered; "only unnecessary rhythmic and technical complications were abandoned." Hans Richter, calling on Bruckner, saw the symphony and put it on the programme of a Philharmonic concert in Vienna. He invited the composer to a rehearsal. Richter described Bruckner's naïve delight: "When the symphony was over, Bruckner came to me, his face beaming with enthusiasm and joy. I felt him press a coin into my hand. 'Take this,' he said, 'and drink a glass of beer to my health.'" The coin was a Maria Theresia thaler. Richter wore it on his watch chain ever after.

The first performance of the Fourth Symphony took place on February 20, 1881. Bruckner was obliged to bow after each movement. Bülow's symphonic poem, "The Singer's Curse," which was on the programme, was a dismal failure. Bülow, irritated and jealous, asked, referring to the symphony, "Is that German music?"

The symphony is dedicated to Prince Constantin of Hohenloke-

*"The Life of Anton Bruckner," by Gabriel Engel (New York, 1931).

TWO NEW VOLUMES
In Schmidt's Educational Series

TEN CLASSICAL PIECES for Pianoforte

Adapted, Arranged and Edited By ARTHUR FOOTE

CONTENTS

P. E. Bach, Rondo in B minor.
Rameau, Menuett.
Handel, Chaconne in G
Handel, Air à la Bourrée.
Bach-Saint-Saëns, Recitative and Air.
Bach-Foote, Courante.
Beethoven, Bagatelle.
Schumann, May Song.
Brahms, Intermezzo.
Franck, Danse Lente.

(Schmidt's Educational Series No. 401)
Price $1.00 net.

THE STUDENT'S SHORT COURSE IN MUSICAL FORMS

By CUTHBERT HARRIS

CONTENTS

The construction of musical sentences.
Simple (or old) Binary form.
Ternary (or three-part form).
Old Rondo Form.
Sonata Form.
Modern Rondo Form.
Fugue Form.
Short descriptions of various forms:
(*a*) overture, (*b*) concerto, (*c*) symphony, (*d*) oratorio, (*e*) opera, (*f*) cantata.
Indefinite Forms:
(*a*) fantasia, (*b*) ballade, (*c*) tone poem, (*d*) variation form, (*e*) march form.
Dance Forms and their Rhythms.

(Schmidt's Educational Series No. 426)
Price $1.00 net.

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein.

The Philharmonic Orchestra of Vienna gave other performances of the Fourth Symphony in the composer's lifetime—in 1888, 1892, and 1896.

The first performance in the United States was at New York on March 16, 1888; Anton Seidl, conductor. Theodore Thomas brought out the symphony in Chicago in 1897.

The first performance in Boston was by the Boston Symphony Orchestra, Wilhelm Gericke conductor, on February 10, 1899. The programme comprised Beethoven's "Leonore" Overture No. 3; the second piano concerto of Brahms (Adele aus der Ohe, pianist); and Bruckner's Symphony No. 4.

1. Ruhig bewegt (allegro molto moderato, E-flat major, 2-2). This movement opens with a soft tremolo in the strings on the full chord of E-flat major. A horn gives out a call against this background. The call is taken up in imitation by the wood-wind, developing into the first member of the first theme; the second member, in the rhythm of two even quarter notes followed by a triplet of three

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street Boston, Mass.

quarter notes, follows immediately and is worked until it modulates to the key of F major. The second theme, D-flat major, is of a more *cantabile* nature, given out first by the violas, then taken up by the violoncellos, against a counter theme in contrapuntal imitation in the violins. Developments on the second member of the first theme close the first part of the movement. There is no repeat. A call in all the brass introduces the elaborate free fantasia. The recapitulation section begins in the tonic, but there are counter figures for the horn and wood-wind calls. This third part bears the traditional relations to the first. The second theme is now in B major. The coda, in which the first member of the first theme is prominent, brings the end in double fortissimo.

II. Andante, C minor, 4-4. This movement is a sort of romanza built in three themes. The first is given out by the violoncellos; the second is a cantilena for violins, the third for strings and wood-wind in full harmony.

III. Scherzo. B-flat major, 2-4. Hunting horn calls are the basis of this movement's theme, which is developed freely. The trio,

---

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Paris Fashions"

—new collection of imports and our own adaptations—showing the latest lines—the most chic ideas—from the most recent Paris openings—

CUSTOM MADE—READY TO WEAR

*Gemächlich,** G-flat major, brings the development of a quasi-minuet theme in 3-4. The Scherzo is repeated after the Trio.

IV. Finale. Mässig bewegt, E-flat major, 2-2. Soft horn phrases that unite in a theme for the trumpets. This theme is proclaimed by a unison fortissimo of the whole orchestra. The second theme is a lively phrase given first by the strings, then by fuller orchestra. The movement, freely developed, and with elaborate contrapuntal work, ends with a sonorous apotheosis.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle-drums, and the usual strings. A pair of cymbals is added in the finale.

*Gemächlich, "softly, slowly; comfortably, commodiously."

Why Shouldn't a Man Change His Mind?

Time was when the mere mention of the words, "Endowment Insurance," usually occasioned some such remark as this—

"I can do much better with my money than invest in that."

One man, who made such a remark about four years ago, came into my office recently and said—

"I hate to admit it, but you were right. I have had to come to the conclusion that I cannot pick investments right. What is the deposit on $50,000 20-year Endowment at my age—47?"

Odd how time and experience will change one's viewpoint, isn't it?

The $2,650 he is now investing has not only replaced principal losses and has given definite guarantees, but has restored his peace of mind—and that is worth a good deal in these times.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

The transparent velvet, Victorian bridal gown,
$79.50
The orange blossom encircled veil and pelerine cape,
$45
The Victorian Bridal Gown!
THE most sophisticated heroine of 1932 will be irresistibly naive in this Victorian bridal ensemble . . . romantic from the nun's veil and cape to the last inch of the shirred shoulder, transparent velvet gown! This is just one of the many original wedding ensembles we have for the biggest moment in your life!
Other bridal gowns and bridesmaids' dresses, $29.75 to $145
Chippendale Salon Gown Shop, 4th Floor
Slattery's
Opposite Boston Common

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9,

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

Dilemmas Elizabeth Arden has solved

DILEMMA No. 1.

A Message from Mars

It has been a day of disappointments. A hopeless shopping tour, a tiresome luncheon and though it is only four o'clock, you vow that nothing short of a message from Mars will cause you to move. And then, out of the ether it comes! A call from Peter Pratt . . . in town for the night only. It's tonight or never so you say, "yes . . . at eight". What are you ever going to do about your face?

SOLUTION: You reach for the phone, call Kenmore 4784, and ask for an appointment for a Muscle-Strapping, Skin-Toning Treatment. "In an hour," you are told. In the Elizabeth Arden Salon, a charming, competent attendant smooths your tiredness away . . . revives your loveliness . . . restores your morale. And when you reach home looking years younger and your loveliest self, you are ready for anything . . . anybody . . . even Peter!

ELIZABETH ARDEN

24 NEWBURY STREET, BOSTON

NEW YORK LONDON PARIS BERLIN ROME

From Monday to Monday
Starting October 17th
to the 24th you may
deduct one-fifth from
the price tags of anything
you buy here because
it's our 14th Birthday
Jays Boston Temple place

1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927; April 25, 1930.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and

FOUR TO SIX MONTHS
Before the Actual Purchase of an Annuity

Many persons are not interested in understanding Annuities because they think they are not *now* in a position to purchase.

Experience, from one hundred replies to my Annuity advertising, has shown me that most people like time to absorb the Annuity principle. The purchase is often four to six months after the first inquiry.

I have put the answers to the three most common questions regarding Annuities into separate leaflets for preliminary information. These will be mailed gladly on request.

☐ 1. Safety? "THE HEART OF AN ANNUITY IS CERTAINTY"

☐ 2. Kinds? "ANNUITIES DESCRIBED"

☐ 3. How small an investment? "BABY ANNUITIES"

100 Milk Street — R. O. WALTER — HANcock 6200

Experience Series—No. 1

RUGS from the ORIENT at PRAY'S

Every rug in Pray's stock has been carefully selected from hundreds. This skilful, expert selection by Pray buyers is your safeguard, because in the Orient, as elsewhere, there are good, bad and indifferent weaves. There are honest ones—and dishonest ones who will not hesitate to pass off a rug of poor wool, bad color, or faulty weave on buyers without the technical training and experience that protect the Pray representatives.

That is why "Pray" means so much. It means that both the price ***and*** quality are right.

YOU BUY SATISFACTION AT PRAY'S

Deferred Payments if desired

JOHN H. PRAY & SONS CO., 646 Washington Street

Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

$12.50

No matter what the color of your evening gown—this evening slipper in glistening silver kid will prove a harmonious accent. (Also may be selected in white satin and tinted to match or contrast with your frock.)

THAYER McNEIL

47 Temple Place
Coolidge Corner

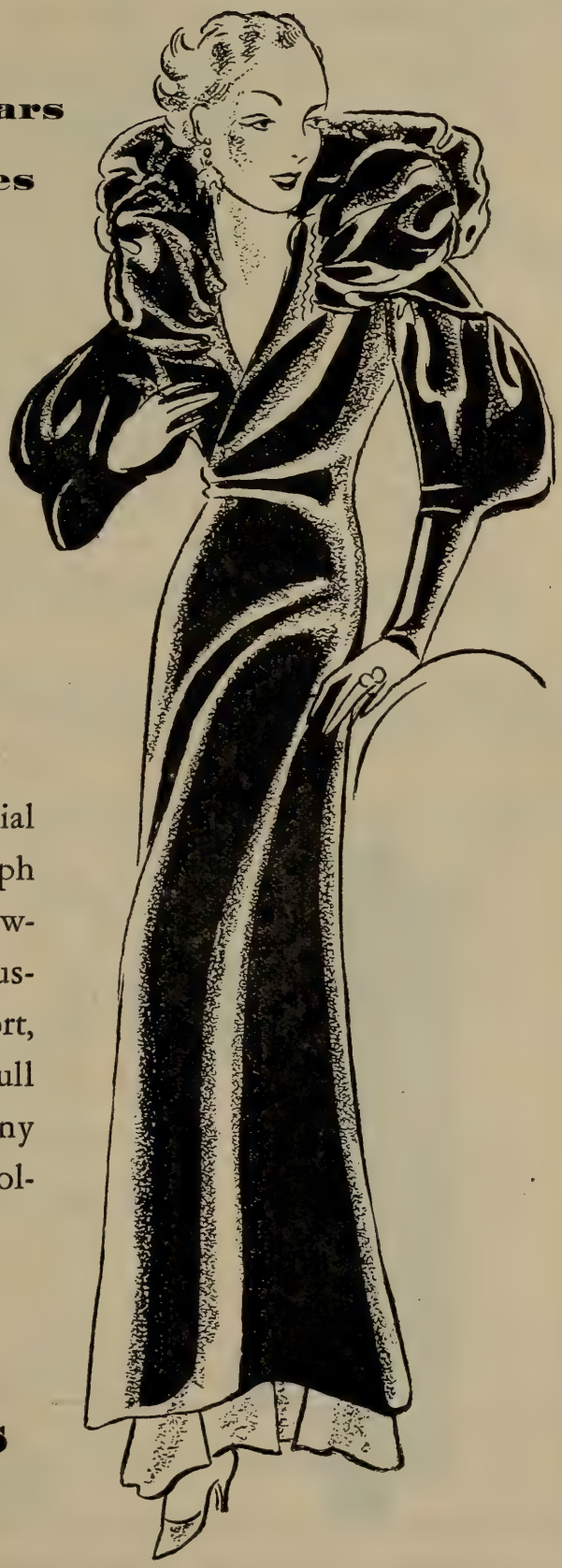
414 Boylston Street
Wellesley Square

Flattering collars

Fuller sleeves

add glamour to

Velvet Evening Wraps



Help make your social season a fashion triumph with one of Stearns' few-of-a-kind wraps. Lustrous velvet in short, three-quarter, and full length styles. Many wear luxurious fur collars. Fourth floor.

R. H. Stearns Co.

addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson*:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal.
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

*John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

Foremost in Furs

FURS . . .

of the finest quality
at the lowest prices
in our history

LAMSON—
AND
HUBBARD

304 Boylston at Arlington Street, Boston

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has shyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidato de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue invited by Juan to supper.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and his third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlichen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo)

the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess—— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

GIVE THEM THIS GREAT ADVANTAGE . . . TO KNOW AND LOVE GOOD MUSIC

No one really knows the influence music has upon a child. The strength of character it imparts, the inspiration it awakens, are qualities which it alone can engender. The love of music is a priceless heritage. • And it is a privileged child whose parents permit him to develop his talents on what is both the strongest and the most nearly perfect instrument, a Steinway. With its marvelous tone, its quick and sure response to childish fingers, the Instrument of the Immortals brings an inspiration of its own to the child's instruction. • You may think that the Steinway is expensive. But in the long run, it is the least expensive of pianos! With a deposit of as little as ten per cent of the total cost (used pianos are accepted in partial exchange) the model you select will be delivered at once to your home. The balance of the payments then will be extended over a period of three years. . . . Won't you come in and listen to the Steinway?

STEINWAY

The Instrument of the Immortals

A new Steinway Upright piano can be bought for a total as low as $875

A new Steinway Baby Grand at $1225 + 10% down balance in three years

M. STEINERT & SONS

a New England Institution since 1860

162 Boylston Street Boston

reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

ENTR'ACTE

BRUCKNER AND WAGNER

By Max Auer*

("Bruckner-Blätter" April–September, 1931)

Is Bruckner's music "Wagnerian"?

So clearly felt is the individual significance of Bruckner's music in Germany and Austria that no serious musician of those countries

*Translation by Gabriel Engel.

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

would to-day raise this question. In non-German countries, however, where the great war of Bruckner criticism has not been thoroughly waged, general opinion still labors under the antiquated misconceptions advanced by journalists of an earlier day, judges who could or would not see Bruckner as other than a mere Wagnerian offshoot. Preëminent among this opposing tribunal stand such names as Hanslick, Kretzschmar, and Niemann.

No less damaging, however, to the Master's standing abroad were these critics than the first Bruckner biographer, Rudolf Louis; for his often narrow and unjustified conclusions have served as unquestioned sources for reference-books of our own century.

Was Bruckner really a "Wagnerite"?

This, at least, is a question which all experts of the day meet with a decided "No." Bruckner himself used to say, "When I hear the tubas in Wagner's music, I am immediately carried away." This statement furnishes the best approach to a proper understanding of the problem. In this implied conquest of attention the musician alone is involved. The listener's ear is the sole medium through which an unprecedented richness of tone-color weaves an irresistible spell. That the Wagnerian stage-business was practically nonexistent for Bruckner is clear from the fact that the latter would hear the performances while seated upon a gallery-step whence the stage was totally invisible. Only in this manner could he steep himself completely in the wealth of orchestral expression which alone had fascination and purpose for him. The greater Wagner, the creator of that true Colossus of "forms," the music-drama, had no place in Bruckner's art world, the realm of absolute music. That Bruckner revered Wagner, calling him "Master of Masters," does not detract from the truth of this, for the praise of that nomenclature was for the musician alone.

One of the most incredible facts about Bruckner was his lightning-like transformation to a vital composer immediately upon becoming acquainted with the score of "Tannhäuser." The only logical explanation seems that the individual note of his giant musical endowment had remained peacefully dormant throughout whole decades of pedantic training in an antiquated tradition to burst forth in sudden glory at the very first electric touch of a vital production of the surrounding world in which he lived. Wagner's authoritative independence of the letter of the musical law was an attitude completely revelatory and convincing to Bruckner, and in the first days that followed upon his acceptance of his new artistic creed, yes, with the first echoes of "Tannhäuser" still ringing through his very soul, Bruckner dashed off a master-work, which,

as I have illustrated in two of my Bruckner-books, anticipated by many years numerous so-called "typical Wagnerian passages."

In the face of such incontrovertible evidence alone it is necessary for the stolid crew (happily fast decreasing) who still scowl at the sound of Bruckner's name, muttering "Plagiarist," or some other such misnomer, to abandon their hopeless stand and receive with open hearts the richest symphonic blessing of all time. For there is relationship between the art of the two masters so close that the pervading "spirit of the time" will not account for it. At least so close a relationship (for the same reason) might be traced between the work of Bach and Händel, or Haydn and Mozart, or Mozart and Beethoven, without evoking contempt for any of these masters. Intellectually Wagner and Bruckner had nothing in common. In this respect the symphonist hails directly from those purely musical regions which had sent us Beethoven and Schubert before him.

The Adagio of Bruckner's "Seventh" is intentionally Wagnerian, as the whole world now knows, and its deep sincerity and austere beauty have become bywords in the annals of music. No less sincere a personal expression of the artist is the "Third," or so-called "Wagner" Symphony, where "Ring" themes pop up in honest undisguise to witness Bruckner's naïve homage of Wagner. A deceiv-

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

ing similarity in the use of the brass might be regarded as a point of contact between the two, were not an essential difference even in this respect so marked. In Wagner, even above the brazen musical fire rage the splendors and passions of the show; in Bruckner there predominate deep, unearthly, sacred mysteries, the greater revelations of which come to us through the ear alone.

FORM

By A. H. Fox Strangways

(*The Observer,* London, January 17, 1932)

Music is the arithmetic of a mind that does not know it is counting. —*Leibnitz.*

This sentence, written at the turn of the sixteenth century, has become famous as the first step taken in the comparatively modern study of æsthetics. It states negatively what was later stated positively, that feeling is a kind of reason. It does not explain how feeling can be reason; for that explanation the world waited a century, and when it came, it sounded more like a restatement than an explanation. The sentence implies, without stating, that when

Bound Volumes
OF THE
Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes on all works performed during the season.

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"
Lawrence Gilman in the
N. Y. Herald and Tribune

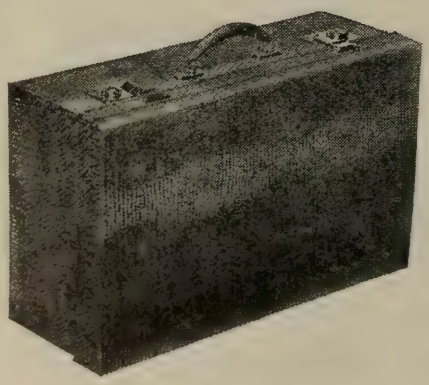
Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

we experience beauty we receive an expression of harmony. It neither states nor implies that beauty, is, as we say, in the eye of the beholder, or, in this case, in the ear of the listener; in other words, that it is subjective. Lastly, in the rigid necessity of numbers there is no room for the freedom of form.

"Music is an arithmetic." We should never think of putting it that way. Languages and mathematics are still the doors by which the citizen enters life, but the motto over them is different. The Middle Ages wrote up grammar, dialectic, and rhetoric; music, arithmetic, geometry, and astronomy. We write "humane letters" and "science." Even so, we should unwillingly class music with the sciences. To do so would call up thoughts of the people who discuss fractions of tones, which they count in "cents," or who write music upon a preconceived theory—from both of whom we usually run away. Yet few things interest the human mind unless they contain exact thought, which is all that "science" means. Musical thought is apprehended by feeling, and feeling has been opposed to reason as being "confused thought"; but it is not clear that this means more than a thought which cannot be put into words. Yet we do a good deal of thinking without words: we see a dark cloud, think of rain, and are depressed; we hear the fire bell, think of crockery we once saw "saved" by being thrown out of an attic window, and laugh. Music is exact thought: a conductor knows which note the fourth horn omitted or falsified: that is thought, and exact, and, as the horn-player knows it too, a lifted eyebrow is enough.

That the experience of beauty is an experience of harmony is a relic of the belief, filtered down from the Chaldæns through the Greeks to the Middle Ages, in the music of the spheres. It was held



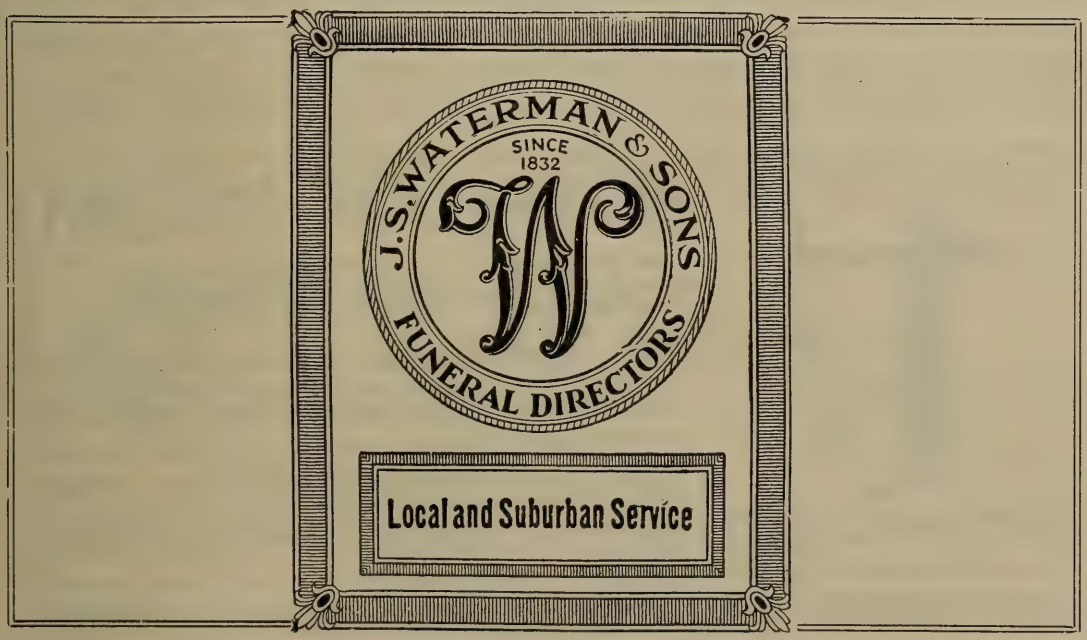
THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

ENGLISH SUIT CASES OF IMITATION SNAKE SKIN WITH NICKEL DOUBLE LOCKS, VERY SMART, EXCEEDINGLY DURABLE, AND SURPRISINGLY LIGHT.

SMALL	18 IN.	$ 8.50
MEDIUM	20 IN.	$ 9.50
LARGE	22 IN.	$10.50

that round the earth (later round the sun) the planets swung on invisible cords which produced, according to their different lengths, inaudible sounds. (Saturn, the furthest off, was the "highest" above their heads; consequently, in the Greek musical scale high is "low" and low is "high.") Modern knowledge has jangled those melodies by telling us that the hypothetical sounds are inaudible in another sense, namely, that they cannot be got within the eight octaves or so that we can hear; yet fable is true, though science and history may be truer. Modern æsthetic adds another correction when it says that beauty is an expression not only of harmony, but of harmony and discord. Harmony palls, discord appalls; music, which is life, which again is a bundle of fears and desires, must contain both, and there must be a higher conception of music which synthesizes both. A simple instance of such a change of conception is the case of consecutive fifths. They used to be wrong under all circumstances; circumstances have changed, and the present situation is that if you mean to write them (*i.e.,* realize the sound of what you are writing) they are right; if not, wrong.

Then there is the question whether beauty resides in the thing seen or heard (objective) or in the mind that sees or hears (subjective). Hogarth postulated an ideal curve, and instanced the swan and the dove; Reynolds commented that he would "find at last that the great Mother of Nature will not be subjected to such narrow rules." The beauty in this case resided in the object, because you cannot make a swan more beautiful in your picture by giving it a curve it does not possess. The case of Zeising's Golden Section is more difficult. This postulates an ideal proportion—that the smaller part (of an unequally divided line) shall be to the larger, as the larger is to the whole. When this is put through the quadratic mill, the two parts come out as 38 and 62, approximately, in a line of 100 units. That, however, represents the state of things at infinity; in practice the point 62 is approached by *plus* and *minus* conver-



gents ranging 55–67 (with a corresponding 45–33 for the smaller part). This saves the situation, because we are then not obliged to believe that the 62 point is rigid: it is a locus. Now, when this locus is compared with the point of emphasis in a picture, a building, or a piece of music, painter, architect, and musician seem to say, roughly, the same thing: that if you do not press them too closely, they accept that range as the typical place for a climax. (No doubt poets and sculptors would say the same; it only happens that I have not had the opportunity of asking them.) But this is not objective beauty: the point of emphasis (climax, high light, focus) is not found in nature, but selected by the universal artistic mind.

For there *is* such a mind, such a continuity; and each individual mind departs from it at a risk of wasted time and labor. It is commonly said that every movement "has its own form," and that is partly true; for to write an original movement by borrowing the particular form of some classic movement would lead to a misfit. But what is required is that the form of the first should spring from the same impulses as the form of the second sprang from. What are these impulses? They are three: the methods by which knowledge has at time been acquired, set forth, and imparted. (1) The new fact is dinned into the mind by iteration and reiteration—the method of children and savages, the easiest and most direct. (2) The new fact is looked at from this side and that, in this or that shape—the method of the distichs of the Psalms, involving imagination. (3) The new fact is considered in the light of another fact (possibly other facts), contradictory or supplementary, using argument and calling in reason. Logic calls these methods (1) Agreement, (2) Difference, (3) Agreement and Difference; music calls them (1) Rondo, (2) Variation, (3) Binary form. There are no other methods. The sonata (symphony, quartet) lasting for from twenty to forty minutes, and independent of external aids, such as words or dance figures, used all three; and since the mind is jaded by continuous employment, used them in the order of diminishing difficulty (a rule with many exceptions). The symphonic poem helped itself out to some extent with external aids, and was in so far less specifically musical, as also is opera. Form has hitherto been established by nearness and remoteness of key, for key is the composer's perspec-

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

tive. Those recent absolute composers who have abolished key will have to wait to be intelligible until they have found some substitute for it. It is sometimes said that form is more important than content (because content is nothing but form imposed upon sound), or content than form (because music is much more emotion than it is logic). Neither is true. Form *and* content are equally inherent in the simplest Rondo—such as the E F E, followed by an indefinite silence, that we heard lately from that Spanish conch.

PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG" . RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice, on February 13, 1883)

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario which differed widely from the one finally adopted. It is possible that certain scenes were written while he was at work on "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to this quintet the songs of Sachs and Walther. Wagner wrote to a friend on March 12, 1862: "Tomorrow I hope at least to begin the composition of 'Die Meistersinger'"—the libretto was completed at Paris in 1861. He worked at Biebrich on the Rhine in 1562 on the music. The Prelude was sketched in February of that year. The instrumentation was completed in the following June.

He wrote to his friend Dr. Anton Pusinelli from Penzing near Vienna on March 14, 1864: "I have tried with the greatest care to ensure myself the proper leisure for completing the 'Meistersinger' by next winter. Unfortunately, everything has been very difficult for me because my continual indisposition and my sad frame of mind have kept company with my other trials, so as to make it more difficult for me to have any desire for work." He wrote again to Pusinelli in a long letter about his "poor wife" Minna, questioning whether he should return to her: "Under favorable conditions I finally *can* complete my 'Meistersinger.' Very probably this work

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

will quickly become popular, and it *can* bring in good returns for me. But one can't *count* on this, and my life from month to month must not depend on such possibilities; for if I have no 'good inspirations,' then I have nothing to write down, and with continual worries I no longer have very good inspirations now."*

At Lucerne on May 10, 1866, he wrote that he had won for a little time the quiet for creating "a great and joyful work. Wish me this success and—perhaps I dare to say it—wish it to the world!" He had already completed Act I and was progressing well with Act II, which was finished in December.

In 1868 he wrote from Lucerne: "With Dresden I had in mind an attempt to procure some guarantee for 'The Meistersinger' against abominable incompetence of the Kapellmeisters there, and with what a nice reception was I met there!" The principal Kapellmeister there was Julius Rietz, who was hostile to Wagner, as he had been at Leipsic.

* * *

*"Letter of Wagner to Pusinelli," translated and edited with critical notes by Elbert Lenrow (Alfred A. Knoff, publisher, New York, 1932).

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

PENNELL GIBBS & QUIRING
CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

The score and orchestral parts of the Prelude were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sach's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

*
* *

In the fall of 1862 Wagner wished the public to hear fragments of his new works as yet not performed, not published—fragments of "Siegfried," "Tristan," "Die Walküre." He added to them the Prelude to "Die Meistersinger," the "Entrance of the Mastersingers," and "Pogner's Address." His friend Wendelin Weissheimer (1838–1910), operatic conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Hans von Bülow was interested in the scheme. The concert was given in the hall of the Gewandhaus on November 1, 1862, as stated above.

The programme read as follows:

PART I

Prelude to "Die Meistersinger zu Nürnberg" (new) ..... *Wagner*
"Das Grab im Busento," Ballade for bass, male chorus, and orchestra ..... *Weissheimer*
Sung by Herr Rübsamen
Concerto in A major (No. 2 for piano) ..... *Liszt*
Herr v. Bülow
"O lieb so lang du lieben kannst," Cantata for mixed chorus, solo, and orchestra ..... *Weissheimer*

PART II

"Ritter Toggenburg," Symphony in one movement (five sections) ..... *Weissheimer*
Chorus, "Trocknet nicht" ..... *Weissheimer*
Chorus, "Frühlingslied" ..... *Weissheimer*
The duet sung by Frl. Lessiak and Herr John
Overture to the opera "Tannhäuser" ..... *Wagner*

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

DOLL & RICHARDS
IMPORTANT PAINTINGS AND WATERCOLORS
ETCHINGS AND COLOR PRINTS
EXPERT RESTORATION AND CORRECT FRAMING
138 NEWBURY STREET BOSTON

Wagner conducted the two overtures. The hall was nearly empty; there was a pecuniary loss. This was a sore disappointment to Wagner, who had written to Weissheimer on October 12, 1862: "Good: 'Tannhäuser' Overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." He had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhaüser." There was not the faintest applause when Wagner came on the platform; but the Prelude to "Die Meistersinger" was received with such favor that it was immediately played a second time.

One critic wrote of the "Meistersinger" Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length and finally characterized the Prelude as "chaos," a "tohu-wabohu and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, and vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

UPTOWN

NO PARKING PROBLEMS

when your car is delivered, at no extra charge, from the Huntington Avenue entrance to THE UPTOWN GARAGE, 10 Gainsboro Street. Look for our uniformed drivers.

GARAGE

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

Guard Against Theft——————
——————and Damage to Your Auto

One minute from Symphony Hall

STORE AT WESTLAND AVENUE GARAGE Inc.

41 WESTLAND AVENUE

The Prelude was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863). It was performed at Moscow, Budapest, Prague again, and Breslau in 1863.

"Wagner's first idea was to give the first performance of the opera, with King Ludwig's aid, in Nuremberg, because of the close associations with Hans Sachs, etc. This idea was of course abandoned" (Elbert Lenrow).

*
* *

The first performance of the opera was at the Royal Court Theatre, Munich, on June 21, 1868: Hans Sachs, Betz; Pogner, Bausewein; Beckmesser, Hölzel; David, Schlosser; Walther von Stolzing, Nachbaur; Eva, Frl. Mallinger; Magdalene, Mme. Diez. The first performance in the United States was at the Metropolitan Opera House, New York, on January 4, 1886: Sachs, Emil Fischer; Pogner, Joseph Staudigl; Beckmesser, Otto Kemlitz; David, Krämer; Walther, Albert Stritt; Eva, Auguste Krauss (Mme. Anton Seidl); Magdalene, Marianne Brandt. Conductor, Seidl. The first performance in Boston was at the Boston Theatre on April 8, 1889: Sachs, Fischer; Pogner, Beck; Bechmesser, Mödlinger; David, Sedlmayer; Walther, Alvary; Eva, Mme. Kaschoska; Magdalene, Mme. Reil. Singers from The Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

*
* *

Maurice Kufferath wrote an analysis of this Prelude, which is given here in a condensed and paraphased form:

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the center of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

"The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey. Carlsruhe, 1892, pp. 56–57.

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work on the opera by writing the Prelude: "He showed me the broad development of the first theme. He already had the theme in E as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act." To which Julien Tiersot replies that as Wagner had been dreaming of the opera for twenty years and had completed the poem when he began to write the music, the chief musical ideas were already in his mind. "We may confidentially affirm that the Preislied words and music existed, at least in its essential nature, in Wagner's brain when he introduced the chief theme of it into his instrumental preface."

* * *

John S. Dwight undoubtedly spoke for many Bostonians: "Save us from more acquaintance with the Introduction to the 'Meistersinger'! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however, literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise or bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the 'Meistersinger'; for this could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts."

charles rennard hector

musical director • • •

yankee net work—C. B. S.—station WNAC

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Third Programme

FRIDAY AFTERNOON, OCTOBER 21, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 22, at 8.15 o'clock

Weber . . . . . Overture to "Oberon"

Franck . . . . . Symphony in D minor

I. Lento. Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Carpenter . . . . . "Patterns," for Orchestra and Piano
(First performance)

Carpenter . . . "Skyscrapers" (A Ballet of Modern American Life)

SOLOIST
JOHN ALDEN CARPENTER

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, October 20, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL, BOSTON Season 1932-1933

Two Concert Courses

BY THE WORLD'S GREATEST ARTISTS

Five Sunday Afternoons at 3.30

Oct. 30 Nov. 27
Dec. 11 Jan. 15 Apr. 9

LILY
Pons
Soprano

FRITZ
Kreisler
Violin

JOSEF
Hofmann
Piano

JOHN
McCormack
Tenor

English Singers
Cuthbert Kelly, Leader

Five Week-day Evenings at 8.30

Nov. 29 Jan. 7
Feb. 21 Mar. 4 Apr. 11

LOTTE
Lehmann
Soprano

SERGE
Rachmaninoff
Piano

YEHUDI
Menuhin
Violin

JOHN CHARLES
Thomas
Baritone

Don Cossacks
Serge Jaroff, Leader

Season Tickets for each Series, $5, $7.50, $10, $12.50
Choose your own locations now from the
AUTOMATIC SUBSCRIPTION BOARD
in the Huntington Avenue Lobby

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932-1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

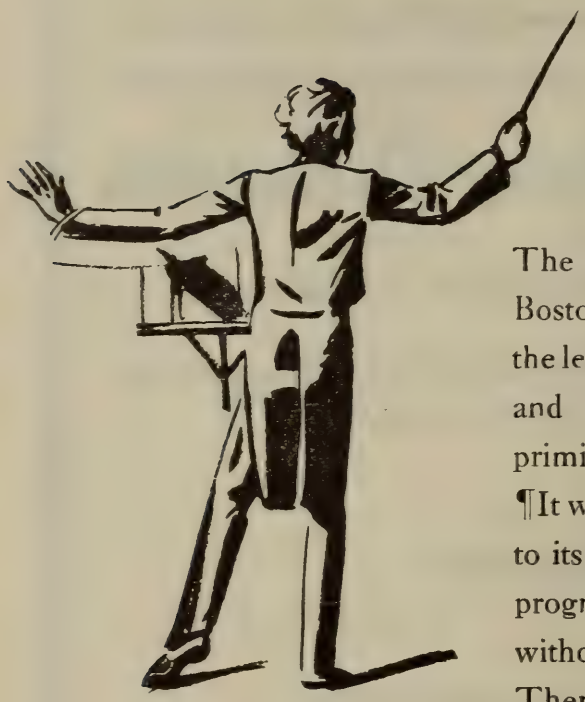
THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Conductors build an Orchestra



The respective stages through which the Boston Symphony Orchestra passed under the leadership of Henschel, Gericke, Nikisch and Paur have been described as "the primitive, the expert, and the romantic." ¶It was Gericke who brought the Orchestra to its first point of expertness. He put the programme on a classical basis, yet not without encountering most trying difficulties. There were public expressions of disapproval. As late as 1887 full appreciation was still lacking . . . for as Gericke himself wrote regarding the first performance of Anton Bruckner's Symphony No. 7. . . . "during the last movement we were more people on the stage than in the audience." ¶Yet Gericke himself later called the people of Boston "one of the most cultivated and best understanding musical publics in the country."

★ ★ ★ ★

The volume of Trusts and Executorships which Old Colony Trust Company handles, together with the length of its experience, have enabled it to build an expert fiduciary organization that is pre-eminent in New England.

Old Colony
Trust Company

17 COURT STREET, BOSTON

Affiliated with The First National Bank *of* Boston

CONTENTS

Title Page . . . . . Page 97

Programme 101

Analytical Notes by Philip Hale:

Weber . . . Overture to "Oberon" 102

Franck . . . Symphony in D minor 110

Carpenter . . . . Biographical Sketch 117

Carpenter . "Patterns," for Orchestra and Piano 118

Carpenter . "Skyscrapers" (A Ballet of Modern American Life) 120

Entr'acte: Singing and Singers
By William J. Henderson
(*The Sun*, New York, December 13, 1930) . 129

Advance Programme 135

Special Concert Announcements 136–140

Teachers' Directory 141–144

Personnel . . . . . Opposite page 144

SYMPHONY HALL

Sunday Afternoon, Oct. 30

at 3.30

FRITZ KRIESLER

Tickets at Box Office

Chandler & Co.

Famous for Style for Over a Century

Half-Size Dresses

On the Third Floor

For the certain size woman or miss who has, in the past, found it difficult to secure dresses to fit her correctly and smartly, we have established a new section that obviates her difficulties almost entirely!

We have studied the woman who is five feet five inches or less in height. We know her arms are shorter, naturally, than her tall sister's . . . her waist line higher . . . her measurements from hip to hem decidedly less.

We know she cannot wear a fashion designed for a tall woman and merely resized for her. So we have selected fashions that adapt the newest Paris details to her figure. . . . Vionnet closings are higher and shorter . . . jackets are brief . . . sleeve fullness is restrained . . . pleats are placed a bit nearer the waist line . . . everything to make her look her youngest and smartest! Almost an entire floor is devoted just to her!

Formal Evening and Dinner Velvets,	***39.50***
Clever Wool and Satin Dresses,	***25.00***
Skillfully treated Rough Crepes,	***19.75***

Third Programme

FRIDAY AFTERNOON, OCTOBER 21, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 22, at 8.15 o'clock

Weber . . . . . Overture to "Oberon"

Franck . . . . . Symphony in D minor

I. Lento. Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Carpenter . . . "Patterns," for Orchestra with Piano Obbligato
(First performance)

Carpenter . . . "Skyscrapers" (A Ballet of Modern American Life)
Soprano: CLARA SHEAR
Tenor: RULON Y. ROBISON

SOLOIST
JOHN ALDEN CARPENTER

STEINWAY PIANOS

There will be an intermission after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance of Weber's "Oberon" in New York was at the Park Theatre on October 9, 1928: Rezia, Mrs. Austin; Fatima, Mrs. Sharpe; Namouna, Mrs. Wheatley; Puck, Mrs. Wallace; Sir Huon, Horn; Scherasmin, Hibson; Babekan, Porter, Almanzor. Professor Odell writes in his "Annals of the New York Stage": "I tremble to think how Weber's difficult music must have been sung by some of these 'vocalists.' And furthermore, I do not see how Horn, who had been the Caspar of 'Der Freischütz,' could have become the tenor Huon of the newer opera. Either Horn and Pearman must have had voices of tremendous range, or the music they sang must have been subject to 'instant transposing.' 'Oberon' made a hit."

There were performances in New York at the Academy of Music,

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

March 29, 1870 (in English); Niblo's Garden, November 2, 1870 (in English); Metropolitan Opera House, December 28, 1918 (in English; the music arranged (!) by Artur Bodansky).

The opera was performed at Philadelphia on March 9, 1870 (in Italian), with recitatives by Julius Benedict.

A burlesque on Weber's opera, "The Magic Horn,"* was performed (in English) at the Olympic Theatre, New York, on February 13, 1850.

The overture was advertised as played for the "first time in America" on August 28, 1835, at Niblo's Theatre, New York.

The performance of the opera in Paris at the Théâtre Lyrique on February 27, 1857: Huon, Michot; Scherasmin, Grillon; Oberon, Fromant; Sadack, Leroy; Aboulifar, Girardot; Le Bey, Bellecour; Rezia, Mme. Rossi-Caccia (afterwards Mme. Ugalde took the part); Puck, Mlle. Borghèse; Fatima, Mlle. Girard. A German company had performed, but only once, the opera at the Salle Favard, Paris, on May 25, 1830. Mme. Schröder-Devrient then took the part of Rezia. For the performance in 1857 see Hector Berlioz's review (March 6, 1857), reprinted in his "À Travers Chants."

*The cast: Sir Bottle of Bordeaux, Duke of Claret, Conover; Sherrywine, Nickinson; Haroun al Raschid, Bleeckfier; Prince Barbican, Grosvenor; Badmansir, Palmer; Reïsa, Mary Taylor; Fatemma, Miss Miles; Roshanna, Mrs. Isherwood O'Brian; King of the Fairies, Puck, Miss Roberts. The play bill described the Extravaganza: "being, in fact, a version somewhat *tranché* of 'Oberon,' by Weber and Planché."

MRS. H. H. A. BEACH
Recent Compositions

New Songs

Dedicated to and sung by

I SHALL BE BRAVE — Ruth Shaffner
DARK GARDEN — Ruth Shaffner
ON A HILL (Negro Lullaby) — Anna Hamlin
SPIRIT OF MERCY (Sacred) — Lillian Buxbaum

For Pianoforte

OUT OF THE DEPTHS
"Based on Psalm 130 this number follows the spirit of the verses closely although there is no definite reference to the text. . . . It is less demanding technically than many of her piano compositions, but is written with her characteristic artistry and sincerity."
—*The Musician*

Choruses

SEA FEVER — Men's Voices
WHEN THE LAST SEA IS SAILED — Men's Voices
DROWSY DREAM-TOWN — Women's Voices
JUNE — Mixed Voices
THE YEAR'S AT THE SPRING — Mixed Voices

Cantata for Mixed Voices

THE CANTICLE OF THE SUN
Poem by St. Francis of Assisi (A.D. 1225)

Performed by the following choral organizations and choirs:
Worcester Festival, Albert Stoessel, Director
Chautauqua Choir, Chautauqua, N.Y., Albert Stoessel, Director
Toledo Choral Society, Mary Willing Megley, Director
Choir Ensemble Society, Pittsburgh, Lyman A. Perkins, Director
Riverside Church, New York, Harold V. Milligan, Director
St. Bartholomew's Church, New York, David McK. Williams, Director
and numerous others

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

Weber received for the opera £500. William Thomas Parke, the first oboist of Covent Garden at the time of the production, wrote in his entertaining "Musical Memoirs": "The music of this opera is a refined, scientific and characteristic composition and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'"

*
* *

The story of the opera was founded by Planché on Wieland's "Oberon,"† which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers,

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover, from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

†"Oberon, or Huon of Bordeaux," a masque by W. Sotheby, was produced at Bristol, England, in 1802; "Oberon, or the Charmed Horn," in London on March 27, 1826—the two were founded on Wieland's poem, "Oberon's Oath: or the Paladin and the Princess," in London, on May 21, 1816. Ben Jonson wrote a masque, "Oberon the Fairy Prince," written about 1611, produced in 1640.

"Oberon, or The Charmed Horn," a version of Wieland's poem, was produced at the Park Theatre, New York, on September 20, 1826. It had many repetitions at this theater. There were revivals in 1828 and 1841.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN By Felix Weingartner	1.00
ART-SONG IN AMERICA By William Treat Upton	3.00
EARLY ENGLISH CLASSICS Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street — Boston, Mass.

having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skip-

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Paris Fashions"

—new collection of imports and our own adaptations—showing the latest lines—the most chic ideas—from the most recent Paris openings—

CUSTOM MADE—READY TO WEAR

ping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

*
* *

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing—the omission of the music in the most important moments—all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of

AN' YOU IT IS
who benefits from
ANNUITIES

A by-play on words, and perhaps a little undignified – but true nevertheless.

But speaking of dignity—have you ever seen a real dignified person who didn't have peace of mind?

Age should bring these two qualities, but it seldom does, unless accompanied by financial security. Annuitants always have them.

I'd like you to know a few of them about whom I have written in an intensely interesting Booklet,

"THEY SAY ANNUITANTS NEVER DIE"

Just put your name and address on this ad somewhere and return it—and you shall have it.

EARL G. MANNING, *General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

The transparent velvet, Victorian bridal gown,
$79.50
The orange blossom encircled veil and pelerine cape,
$45
The Victorian Bridal Gown!
THE most sophisticated heroine of 1932 will be irresistibly naive in this Victorian bridal ensemble . : . romantic from the nun's veil and cape to the last inch of the shirred shoulder, transparent velvet gown! This is just one of the many original wedding ensembles we have for the biggest moment in your life!
Other bridal gowns and bridesmaids' dresses, $29.75 to $145
Chippendale Salon Gown Shop, 4th Floor
Slattery's
Opposite Boston Common

learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon."* He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!'† . . . None of our actors could sing, and but one singer

*"Recollections and Reflections," by J. R. Planché, Vol. I, pp. 74–86 (London, 1872).

†Planché cites a writer in the *Quarterly Musical Magazine and Review* for June, 1875: "Nearly all that was not irresistibly ridiculous was supremely dull."

Dilemmas Elizabeth Arden has solved

DILEMMA No. 1.

A Message from Mars

It has been a day of disappointments. A hopeless shopping tour, a tiresome luncheon and though it is only four o'clock, you vow that nothing short of a message from Mars will cause you to move. And then, out of the ether it comes! A call from Peter Pratt . . . in town for the night only. It's tonight or never so you say, "yes . . . at eight". What are you ever going to do about your face?

SOLUTION: You reach for the phone, call Kenmore 4784, and ask for an appointment for a Muscle-Strapping, Skin-Toning Treatment. "In an hour," you are told. In the Elizabeth Arden Salon, a charming, competent attendant smooths your tiredness away . . . revives your loveliness . . . restores your morale. And when you reach home looking years younger and your loveliest self, you are ready for anything . . . anybody . . . even Peter!

ELIZABETH ARDEN

24 NEWBURY STREET, BOSTON

NEW YORK LONDON PARIS BERLIN ROME

1 These 2 trees 3 mark 4 our 5 Progress 6 through 7 14 8 years 9

From Monday to Monday
Starting October 17th
to the 24th you may
deduct one-fifth from
the price tags of anything
you buy here because
it's our 14th Birthday
Jays Boston Temple place

could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."*

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.† It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899 (Mr. Gericke, conductor), and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January

* There was a performance in London with German text by Th. Hell in 1841 (Rezia, Mme. Heinefitter; Huon, Haizinger); in Italian, on July 3, 1860 (Rezia, Mme. Tietjens; Fatima, Mme. Alboni). Benedict furnished recitatives, partly his own, partly from other works of Weber's.

†Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

FOUR TO SIX MONTHS
Before the Actual Purchase of an Annuity

Many persons are not interested in understanding Annuities because they think they are not *now* in a position to purchase.

Experience, from one hundred replies to my Annuity advertising, has shown me that most people like time to absorb the Annuity principle. The purchase is often four to six months after the first inquiry.

I have put the answers to the three most common questions regarding Annuities into separate leaflets for preliminary information. These will be mailed gladly on request.

☐ 1. Safety? "THE HEART OF AN ANNUITY IS CERTAINTY"

☐ 2. Kinds? "ANNUITIES DESCRIBED"

☐ 3. How small an investment? "BABY ANNUITIES"

100 Milk Street — R. O. WALTER — HANcock 6200

Experience Series—No. 1

RUGS from the ORIENT at PRAY'S

Every rug in Pray's stock has been carefully selected from hundreds. This skilful, expert selection by Pray buyers is your safeguard, because in the Orient, as elsewhere, there are good, bad and indifferent weaves. There are honest ones—and dishonest ones who will not hesitate to pass off a rug of poor wool, bad color, or faulty weave on buyers without the technical training and experience that protect the Pray representatives.

That is why "Pray" means so much. It means that both the price ***and*** quality are right.

YOU BUY SATISFACTION AT PRAY'S

Deferred Payments if desired

JOHN H. PRAY & SONS CO., 646 Washington Street

29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922; April 11, 1924; October 15, 1926; October 19, 1928; January 23, 1931. It was also played at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn of Beethoven introducing the English horn. There, well, you see—your Franck's music may be what-

*Translated by Mrs. Newmarch.

$12.50

No matter what the color of your evening gown—this evening slipper in glistening silver kid will prove a harmonious accent. (Also may be selected in white satin and tinted to match or contrast with your frock.)

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

The return of femininity brings us the alluring Fashion of

Velvet

DINNER HATS

A fascinating whim of fashion, the perky cap of velvet for dinner, Symphony concerts or dancing. We are sketching one style at $10.50 in a group of these new "sundown" fashions. They are lovely worn with or without the veil. Millinery Salon, sixth floor.

R. H. STEARNS CO.

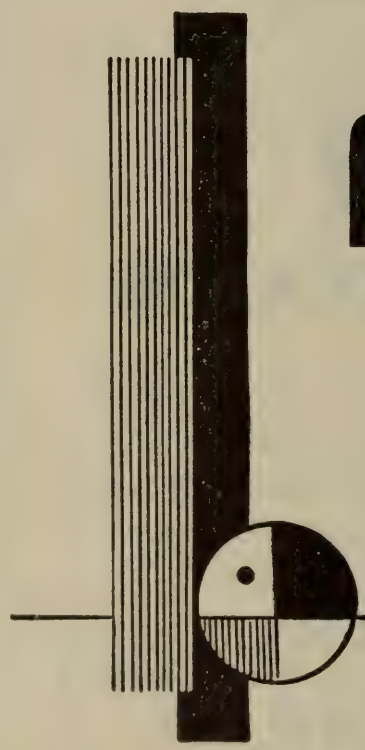
ever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

D'Indy describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom. D'Indy says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D



Foremost in Furs

FURS . . .

of the finest quality
at the lowest prices
in our history

LAMSON
AND
HUBBARD

304 Boylston at Arlington Street, Boston

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

Franck—produced true symphonies at this time, but widely different as regards external aspects and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Iræ*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.' "

Mr. Carpenter first studied the pianoforte with Amy Fay, later with William Karl Ernst Seeboeck in Chicago. At Harvard University his teacher in theory was J. K. Paine. After graduation (1897), he entered his father's business—mill, railway and shipping supplies. Though in 1909 he was made vice-president of the Association, he did not abandon his musical studies. At Rome in 1906, he became acquainted with Edward Elgar. Bernhard Ziehn was his teacher in further theoretical studies between 1908 and 1913 in Chicago.

"Improving Songs for Children" were published in 1907. A violin sonata was played in New York in 1912 (December 11).§ "Gitanjali," a song cycle (poems by Tagore), appeared in 1914. His symphony "Sermons in Stones," written in 1916–17, was first performed at Litchfield County Choral Festival (Norfolk, Conn.),

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; February 19, 1926; March 18, 1932. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Iræ,*'—on the theme of the prose, *Dies Iræ.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Iræ," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

§First played in Boston by Mr. and Mrs. David Mannes on February 4, 1913.

June 5, 1917. "Water Colors: Four Chinese Tone Poems" were published in 1916. His ballet pantomime, "The Birthday of the Infanta" was produced by the Chicago Opera Company on December 23, 1919. "Krazy Kat," a Jazz Pantomime, based on the newspaper cartoons of George Herriman, was produced at the Town Hall, New York, on January 20, 1922, with Adolph Bolm, leading dancer. George Barrère conducted. Later, the ballet was inserted in the Greenwich Village Follies.* "A Pilgrim Vision," written for the Mayflower Celebration held in Philadelphia in 1920, was performed for the first time at concerts of the Philadelphia Orchestra on November 26, 27, 1920. His string quartet is dated 1928.

Foreign performances: "Adventures in a Perambulator," Berlin, London, Rome, Stockholm. "Concertino," Paris. "Skyscrapers," Munich State Opera; Paris, led by Dr. Koussevitzky.

These compositions of Mr. Carpenter have been played by the Boston Symphony Orchestra in Boston:

1915. December 24, "Adventures in a Perambulator." Dr. Muck, conductor.

1916. February 4, "Adventures in a Perambulator" (by request). Dr. Muck, conductor.

1918. April 19, Symphony. No. 1. C major. Ernst Schmidt, conductor.

1920. February 13, Concertino for pianoforte (E. Robert Schmitz, pianist) and orchestra. Mr. Monteux, conductor.

1921. February 25, Suite from the ballet, "The Birthday of the Infanta." Mr. Monteux, conductor.

1924. May 2, "Adventures in a Perambulator." Mr. Monteux, conductor.

1927. December 9, "Adventures in a Perambulator" and "Skyscrapers." Soprano, Claire Mager; tenor, Rulon Y. Robinson. Dr. Koussevitzky, conductor.

1928. December 28, "Skyscrapers." Soprano, Marie Sundelius; Tenor, Joseph Lautner. Dr. Koussevitzky, conductor.

1932. February 9, Tuesday afternoon concert, "Song of Faith," for chorus with orchestra. Chorus of the Cecilia Society. Speaker, Clifton J. Furness. Dr. Koussevitzky, conductor.

"Patterns" for Orchestra and Piano . John Alden Carpenter

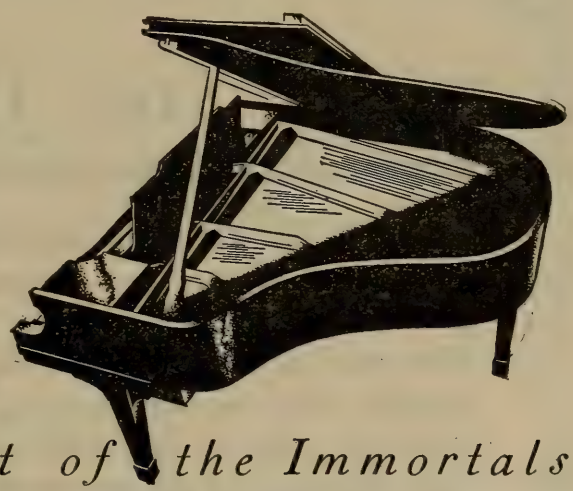
(Born at Park Ridge, Ill., on February 28, 1876; now living at Chicago)

Mr. Carpenter writes: "The title 'Patterns' has no literary or programmatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me. The piece is in one movement and plays about eighteen minutes. It is not primarily a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the *patterns* are at least various."

*Performed in Boston at the Shubert Theatre on March 27, 1922, at an entertainment for the Rheims (France) Music School. Messrs. Bolm, Graham, Ross, Howland, and Miss Kelmess, with a "scratch" orchestra, pitiably inadequate.

GIVE THEM THIS GREAT ADVANTAGE . . . TO KNOW AND LOVE GOOD MUSIC

No one really knows the influence music has upon a child. The strength of character it imparts, the inspiration it awakens, are qualities which it alone can engender. The love of music is a priceless heritage. • And it is a privileged child whose parents permit him to develop his talents on what is both the strongest and the most nearly perfect instrument, a Steinway. With its marvelous tone, its quick and sure response to childish fingers, the Instrument of the Immortals brings an inspiration of its own to the child's instruction. • You may think that the Steinway is expensive. But in the long run, it is the least expensive of pianos! With a deposit of as little as ten per cent of the total cost (used pianos are accepted in partial exchange) the model you select will be delivered at once to your home. The balance of the payments then will be extended over a period of three years. . . . Won't you come in and listen to the Steinway?



STEINWAY

The Instrument of the Immortals

A new Steinway Upright piano can be bought for a total as low as $875

A new Steinway Baby Grand at $1225 + 10% down balance in three years

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

"Skyscrapers, a Ballet of American Life"

John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living in Chicago)

This ballet, with the music completed in 1924, was produced at the Metropolitan Opera House, New York, on February 19, 1926. The Strutter, Albert Troy; Herself, Rita de Leporte; White-Wings, Roger Dodge. Louis Hasselmans conducted.

The work was intended for Serge Diaghilev's Russian Ballet. He had heard of Carpenter's "Krazy Kat," a "jazz pantomime," and was interested. Carpenter sent him the score and some photographs of the action. The two met in 1923, at Paris. Diaghilev suggested a new ballet based on an American subject. Carpenter, returning to this country, thought of a composition which should represent the hurry and din of American life, and its association with jazz. Diaghilev had insisted that the music should not depend on any projected story; let him see the score, and he and his associates would furnish the choreography. Again the two met in Europe. The production was to have taken place at Monte Carlo in March, 1925, but negotiations did not come to a head. Then the management of the Metropolitan Opera House, having heard that the ballet was ready, made a bid for it. Mr. Gatti-Casazza asked Carpenter to advance his own ideas about the staging of the ballet. Robert Edmond Jones was chosen to assist him. The two worked out the plan in the summer of 1925. They agreed that ordinary dance evolutions would not do, so Samuel Lee, who

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

Geo. H. Ellis Co.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

had had experience as a Broadway producer, was called in. Mr. Jones describes in *Modern Music* the method of collaboration.

"Carpenter," he said, "would play the music, giving me an impression of the changing orchestration. He played each passage over and over again for hours. This would give me certain ideas of movement, for which I drew tentative designs, to be discussed with him. Countless series of patterns were made during six months of grueling, unremitting labor. From these we selected the final succession of designs, one growing from the other, parallel with the progress of the music."

A reporter of the *New York Herald-Tribune* talked just before the production with Mr. Lee, who said:

"It is remarkable how the members of the ballet have picked up these steps. I have been used to dealing with dancers who are trained in American stage dancing. I thought there might be some difficulty in teaching these steps to dancers who had been trained in an entirely different school. But there was not. There is a great difference in these two types of dancers—something which I can hardly explain—but I have had no difficulty in getting these Metropolitan dancers into the intricacies of jazz dancing. As a matter of fact, dancing of that sort can be done by anybody who has a real sense of rhythm. That is something which not everybody has. And it is surprising to some persons who consider themselves good dancers to find out that they have no real sense of rhythm. I can tell if they have it merely by asking them to walk across the stage in time to music."

* * *

The following synopsis of "Skyscrapers" is printed on the pianoforte version of the ballet:

" 'Skyscrapers' is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of work and play, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

"Scene 1. Symbols of restlessness.

"Scene 2. An abstraction of the skyscraper, and of the work that produces it—and the interminable crowd that passes by.

"Scene 3. The transition from work to play.

"Scene 4. Any 'Coney Island,' and a reflection of a few of its manifold activities—interrupted presently by a 'throw-back,' in the movie sense, to the idea of work, and reverting with equal suddenness to play.

"Scene 5. The return from play to work.

"Scene 6. Skyscrapers."

* * *

The ballet is scored for three flutes (one interchangeable with a piccolo), three oboes (one interchangeable with English horn),

three clarinets (one interchangeable with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), three saxophones, four horns, four trumpets, three trombones, bass tuba, two pianofortes, celesta, one tenor banjo, xylophone, kettledrums, bass drum, side drum, Oriental drum, tambourine, cymbals, anvils, wood block, tam-tam, Glockenspiel, cylinder bells, and strings.

The reporter of the *New York Herald-Tribune* (February 14, 1926) reported Carpenter as saying:

"In 'Skyscrapers' photographic effects have not been sought. The effect might better be described as a reflection, with all the exaggeration and distortion a reflection is likely to have. It must be understood that the music is not jazz, as jazz is generally heard and understood. It would be impossible to give jazz through the medium of a symphony orchestra.

"Therefore 'Skyscrapers' may be called jazz filtered through an orchestra of that sort. It is jazz once removed. Jazz itself depends on the sonority of the jazz band. To get something of this sonorous jazz effect we have used the saxophones and a banjo."

"I have not tried to tell a story in 'Skyscrapers.' In fact, there is no story to it. It is simply based on the idea that in this country we work hard and play hard. The amusement park scene is not Coney Island in particular. It might be any amusement park, although there is a costume over there," he added, pointing to a bizarre contraption, "which I actually saw at Coney Island. I thought it was part of a masquerade or something of the sort, but I was told

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

that the young fellows actually came to Coney in costumes of that sort."

"Do you think that this is a step toward jazz grand opera?"

"Jazz opera is a big job," said Mr. Carpenter reflectively. "It must be remembered that opera is a very old form; jazz is modern, and can hardly be made to fit. For opera we must choose something poetic and remote. Jazz is very near and real. It would be absurd to hear people trying to 'talk' to each other in jazz. The modern composers, Stravinsky and the rest, it will be noticed, are not using the opera form. They do not feel at home in it, apparently. Instead, they write ballets. The ballet is flexible; you can do what you want with it—but not opera."

* * *

It is said that Mr. Oscar Thompson* in *Musical America* reproduced the composer's own ideas about this music: "More often it is of a semi-jazz than of a real jazz character. Sometimes, as in the episode of the singing negroes, it is even remote from the spirit of jazz." There are no bald incorporations of cabaret tunes. The music is his own "except for a few incorporated phrases of 'Massa's in the Cold, Cold Ground,' and a fleeting suggestion or two of 'Yankee Doodle,' 'Dem Goo-Goo Eyes,' and variously vaguely remembered 'Blues.' . . . Saxophones and a banjo have parts, but rather minor ones."

As represented in the Opera House, when the curtains are parted,

*Mr. Thompson is now the music critic of the *New York Evening Post.*

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes
on all works performed during the season.

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

red lights are seen, traffic signals, on each side of the stage—"symbols of restlessness." A fantastic 'drop' is lifted, and reveals 'an abstraction of the skyscraper.' . . . Gardens in angular confusion are etched against vacancy." Men in overalls go through the motions of labor, while "shadows in human shape move listlessly, meaninglessly by."

Whistles blow, and there is a dancing exit. The stage picture is one of "any Coney Island," with Ferris-wheels, scenic railways, street shows, "dance-addled crowds, swirling through rhythmic figures and formations, glorifying the American girls' nether extremities, with no particular thought as to whether she has either brain or heart."

Then a return to men swinging their sledges, followed by a reversion to play-flappers, sailors, minstrel-show end men, comic policemen, characters of a midway pleasance in a succession of dances.

In the fifth scene the women are left by their partners, who return to work on the skyscrapers. "Gigantic shadows, suggesting a Herculean power behind the building of a great city's business edifices, are cast upward against the girders as the ballet ends."

Mr. Thompson adds: "The negro chorus, recruited from Harlem, has a curious place in the Coney Island scene. White-Wings, blackface street sweeper, goes to sleep, propped against a traffic sign. Shadowy figures emerge, as in a dream, and sing in melancholy mood, until with a sudden snapping of the strain, they begin dancing, one by one. Then White-Wings wakes and takes up the same perky, jazzy steps."

* * *

The music of "Skyscrapers" was first heard in Boston at a concert of the Boston Symphony Orchestra on December 9, 1927: Soprano, Mme. Claire Mager; tenor, Rulon Y. Robison. Dr. Koussevitzky, conductor.

There was a second performance on December 28, 1928, when Marie Sundelius was the soprano; Joseph Lautner, the tenor.

* * *

SMALL 18 IN. $ 8.50
MEDIUM 20 IN. $ 9.50
LARGE 22 IN. $10.50

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

ENGLISH SUIT CASES OF IMITATION SNAKE SKIN WITH NICKEL DOUBLE LOCKS, VERY SMART, EXCEEDINGLY DURABLE, AND SURPRISINGLY LIGHT.

Mr. Carpenter, in "Skyscrapers," uses a few phrases of Stephen C. Foster's "Massa's in the Cold, Cold Ground." This song was composed in 1852 and published in that year by Firth, Pond and Co., New York, but it was sung by E. P. Christy of Christy's Minstrels before the publication. Foster received ten dollars for the song.

D major, poco lento, 4-4.

Round de meadows am a-ringing
De darkeys' mournful song,
While de mocking-bird am singing,
Happy as de day am long.

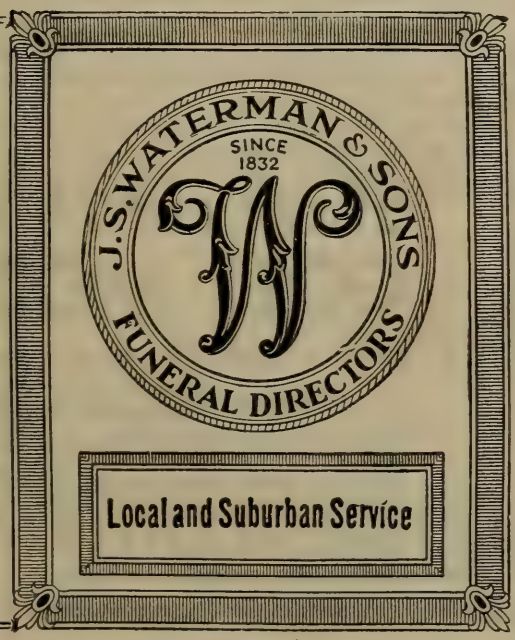
Where de ivy am a-creeping
O'er de grassy mound,
Dare old Massa am a-sleeping,
Sleeping in de cold, cold ground.

Down in de corn-field,
Hear dat mournful sound.
All de darkeys am a-weeping,
Massa's in de cold, cold ground.

When de autumn leaves were falling,
When de days were cold,
'Twas hard to hear old Massa calling,
Cayse he was so weak and old.

Now de orange tree am blooming
On de sandy shore,
Now de summer days am coming,
Massa neber calls no more.

Massa made de darkeys love him,
Cayse he was so kind;
Now dey sadly weep above him,
Mourning cayse he leaves dem behind.



I cannot work before tomorrow,
Cayse de tear-drop flow;
I try to drive away my sorrow,
Pickin' on de old banjo.

The lachrymose negro songs of Foster were parodied by an anonymous contributor to *Putnam's Magazine* in the fifties:

In the old cypress swamp where the wild-roaring bullfrog,
The echoes awakes with his soul-stirring strains,
Old Pompey lies dead, and the plantation watch dog
A requiem howls o'er his buried remains.

Edwin P. Christy, a ballad singer and banjoist, was born in Philadelphia on November 28, 1815; he killed himself at New York on May 21, 1862. He made a specialty of singing Stephen C. Foster's songs. He formed a minstrel company and called it Christy's Minstrels. The original company consisted of E. P. Christy, George N. Christy (1827–1868),* "one of the greatest performers that ever graced the minstrel stage," Tom Vaughan, and Lansing Durand. Mr. Edw. Le Roy Rice, in his "Monarchs of Minstrelsy," states that he was unable to give the date of E. P. Christy's formation of his company; the first record he could find was in Albany, N.Y., in May, 1844. The first appearance in New York was on April 24, 1846, at Palmo's Opera House; but it was at Mechanics Hall, 472 Broadway, that the name Christy's Minstrels became famous (1847–1854). On September 20, 1854, the company sailed for San Francisco. The withdrawal of George Christy caused the dissolution of the company. After E. P. Christy retired, part of his company went to London, and gave the first performance on August 3, 1857. They were called "Christy Minstrels." From this company several others sprang, and for a great many years all minstrel organizations in England were called "Christy's."

*
* *

The late Henry O. Osgood, in his "So This Is Jazz" (Boston, 1926), says that Mr. Carpenter borrowed for his ballet "Skyscrapers" a phrase from "When You Aint Got No Money, Well

*But Professor Odell, in his "Annals of the New York Stage," says that the organization, when it came to Palmo's, included E. P. Christy, R. M. Hooley, W. Porter, T. Vaughan, and George N. Christy, whose real name was Harrington. Mr. Rice gives the date of the appearance April 27, 1846.

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN
Fifth Transformation—Enjoy it Tonight
LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.
A "HALLELUJAH" of ENTERTAINMENT
The theater goes on—while you eat—while you dance—and never stops!
Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

You Needn't Come Around." The words of this song were by Clarence S. Brewster; A. B. Sloane wrote the music. The song was copyrighted by M. Whitmark & Sons, New York, in 1898. The title-page described it as "May Irwin's* Great Coon Triumph."

Allegro moderato, G major, 2-4.

Ise had hard luck, worst ever struck,
Oh, Ise been up against it good an' hard.
Shot craps last night, got cleaned up right,
For dey won my money by de yard;
Went down to tell my cullud belle
How I was broke an' didn't have a red;
Her chin dropped down, she gave a frown,
Den dat on'ry nigger gal she said:

Chorus:

When you ain't got no money, well you needn't come 'round;
Ef you is broke, Mister Nigger, I'll throw you down.
De only coon dat I can see is de one dat blows his dough on me;
So when you bring de stuff, Mister Nigger, I'se to be found;
But when you ain't got no money, well, you needn't come 'round,
For you ain't de only poodle in de pound.
So if my baby you wants to be, youse got to have de dough and spend it on me;
But when you ain't got no money, well you needn't come 'round.

Big Nigger Ben lent me a ten;
I went down to de races at de track,
Got a sure thing, started to sing:
"Dis is where I gits my money back";
Sat down and wrote my gal a note;
Says I, dis tip's so easy dat it's dead.
I lost my bet, hoss runnin' yet;
And de nigger wrote to me and said:

Chorus:

One night last fall, went to a ball.
Of course mah gal went wid me on mah arm,
Cut such a swell, me an' mah belle,
Guess as babies we was pretty wahm;

*May Irwin, actress, was born at Whitby, Ontario, on June 27, 1862. She went on the stage at Rochester, N.Y., on February 8, 1875, singing in vaudeville. She was in Tony Pastor's Company, New York (1877–1883); with Augustin Daly's Company (1883–1886). Her first appearance in London was with Daly's Company on August 1, 1884, in "Dollars and Sense." Since then, she has taken a prominent part in many plays. From 1894 to 1908 she played under her own management.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

Dey had ice cream, thought I would scream;
"I think I'll take a plate or two," says she.
I says: "I'm broke." Den up she spoke,
Dis is what dat gal she said to me:

Chorus:

* * *

"A Little Bit of Jazz," by Mr. Carpenter was written for Paul Whiteman's repertoire. Mr. Osgood, on pages 249–250 of his valuable and interesting book, quoted Mr. Carpenter as having written:

"I am convinced that our contemporary popular music (please note that I avoid labelling it 'jazz') is by far the most spontaneous, the most personal, the most characteristic, and, by virtue of these qualities, the most important musical expression that America has achieved. I am strongly inclined to believe that the musical historian of the year 2000 A.D. will find the birthday of American music and that of Irving Berlin* to have been the same."

*Berlin was born in a little town of Southern Russia in 1892. As Isadore Baline he, with his parents—there were six children—came to New York when he was about four years old. P. H.

UPTOWN

NO PARKING PROBLEMS

when your car is delivered, at no extra charge, from the Huntington Avenue entrance to THE UPTOWN GARAGE, 10 Gainsboro Street. Look for our uniformed drivers.

GARAGE

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

ENTR'ACTE

SINGING AND SINGERS

By William J. Henderson

(*The Sun*, New York, December 13, 1930)

Marching down the sunlit path of long musical years, the writer has many, many times wished that something might be done to prevent the study of music by young persons who have no faintest chance of success. The wish was never more fervent than it is now when thousands and thousands are crowding the conservatories. None of them studies music for sheer love of it or with the desire to become an accomplished amateur. They are all going to be professionals—and that at a time when the openings for professional musicians are fewer than they have ever been before and are likely to become even fewer than they are now.

Thousands of young men and women who have a real love for music are studying under the lamentable delusion that the love is talent. This is little short of tragic, for it means that bitter disappointment and lifelong disillusionment are going to be the fate of a countless company of hopeful aspirants. Much good might be accomplished if these young persons could clarify their conceptions of success.

There are two kinds of success possible for them. Most of them are keeping continually before their minds the first kind, which means making money. The minority cherishes the thought of the second kind, which consists in becoming a genuinely great artist.

MUSIC HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX SCHOOL OF PIANOFORTE PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

It is not impossible to have both kinds. In fact, the greatest artists before the public all earn good incomes. But to become a genuinely great artist requires far more than a love—even a passionate love —for music.

This is a love often unrequited. The passionate lover too frequently fails to understand the adored one and finds himself rejected. It needs creative imagination to win the heart of music, and an appalling percentage of music students have no imagination at all. They acquire technical facility on their instruments and a good grasp of their theoretical work; but the printed page of a composition remains a foreign language, which they cannot translate to an audience.

There is much talk about talent and genius. Neither one has ever been quite clearly defined. But doubtless most of us will agree that genius is a super-something. The possessor of it is a superman. We need not concern ourselves with him at the moment. We may confine ourselves to the girl or boy of talent.

At the risk of being tiresome the writer must revert to a subject he has discussed many times. The best illustration of the student of music who goes boldly forward to certain failure is the singer. It is taken for granted by millions of fairly intelligent people that a good singing voice makes a singer. It can be conclusively proved that it does not. The public knows nothing about singing. It rarely even knows when a singer is singing out of tune, which is the first and most unpardonable of all vocal offenses. It has no knowledge of style. It knows nothing of technic. Ninety per cent. of the persons in any audience have no idea whether the songs are correctly interpreted or not; they do not understand the language in which they are sung. This is doubly true at the opera, where more than half of the audience either does not know the story of the opera or has only a vague and partly incorrect version of it in mind. As for the significance of the dialogue, those are indeed few who catch it.

It is no wonder, then, that the immense army of music lovers believes that beauty of voice, and that alone, is needed to make a

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

DOLL & RICHARDS
IMPORTANT PAINTINGS AND WATERCOLORS
DECORATIVE DRAWINGS BY ALFRED SEVIGNY
FINE ETCHINGS AND COLOR PRINTS
138 NEWBURY STREET BOSTON

singer a public favorite. Yet the fallacy of the public's own creed can be proved out of the public's own mouth at any concert or opera performance.

If a singer sings out of tune, some will hear it. They do not know that it is singing out of tune that disturbs them. They invariably say: "What is the matter with her voice?" The writer has heard this hundreds of times. If the singer makes numerous bad attacks, phrases disjointedly, breathes laboriously, lacks a smooth legato, pushes holes through the register bridges or does not know how to produce the upper tones of the scales (as the vast majority of them do not) the auditor says precisely the same thing—"What is the matter with her voice?"

Therefore the singer who believes that voice and voice alone, without a sound technic behind it, can guarantee success, is facing a very unpleasant disillusionment. Some "get away with it" for a time, while the natural voice is fresh and vibrant, but the time is very short. But to the "average" concertgoer it is all voice.

"What is the matter with her voice?" she says to the critic.

"Nothing; it's a beautiful voice, but she does not know how to sing," answers the critic.

And to the inquirer that is a meaningless answer.

What is talent for singing? What first is talent for the violin or the piano? We should say that the fundamental element in talent for either was an imagination which creates in the mind an ideal of beautiful violin or piano tone. The ultimate aim of all

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

Guard Against Theft
and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

technic is beautiful tone. It makes no difference to the sensitive music lover how fast a pianist plays or how many notes a violinist can grasp in a feat of double stopping if the sounds produced be disagreeable to the ear. A talent for singing begins with the same idea—beautiful vocal tone.

Unfortunately, nature bestows upon hundreds of young persons voices capable of producing beautiful tones, but without endowing these same persons with musical constitutions. In the world of music there is no one more hopelessly dull and stupid than the singer who can make pretty vocal sounds and do nothing beyond that. Singing is at this disadvantage, that the singer cannot hear himself exactly as others hear him. Think of the poor tone-maker, who has to rely wholly on his tone-making for his slender living, staggering along the steep highway of song without a coach. Some one has to teach him how to use every one of his pretty tones, because he would never by any chance discover the way for himself, and second because he will never—no, never—know precisely how he sounds to the world.

But when this tone-maker is brought to a suspicion that all is not right with her, there is always the helpful army of relatives and friends to fill the ear with false encouragement. Time and time again one goes to a song recital and finds a hall packed with friends and relatives who are distinctly not concertgoers, are totally unfamiliar with the conditions surrounding the musical world, ignorant of singing, strangers to the songs on the programme, but filled to the eyes with a brave determination to "put her over." They make a magnificent demonstration, work themselves up into a fine state of emotional excitement, go home thrilled by the spectacle of a triumph, and a week later are wondering why the musical world is not clamoring for Jane or Marguerite to come and get the engagements.

The chances are that the news has gone forth that Jane or Marguerite emits a series of beautiful tones without any imagina-

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

tion behind them and that after you have heard them for a quarter of an hour there is no reason why you should ever, ever hear them again.

When the case is that of a pianist or a violinist, it is none the less the same. The foundation of the technic and its ultimate object are still the creation of a beautiful tone and the preservation of it through any and all difficulties of passage work. Now books teem with stories of the immense labor of great men and how genius works harder than mere talent. Shelley said that God had given men arms long enough to reach the stars, if they would only stretch them out. But how does it happen that there is only one Hofmann, one Paderewski, one Heifetz, one Zimbalist? How does it happen that among the thousands of little boys studying violin in this country there is only one Menuhin, only one Ricci?

It is a monstrous error and injustice to all these students to say that they are not striving with all their might to be Paderewskis or Kreislers. Don't make any mistake about them; they work. What is missing? Just talent; that is all. They love music and they would like to spend their lives performing it. Without doubt almost all of them could learn to play well enough to bring an artistic joy into their own lives and a pleasure into the lives of their friends. But when it comes to offering their wares in the market place, it is a very different matter. The world is not interested in them personally—only in the goods offered for sale. If these are not of the highest kind, the callous world goes on about its business and the would-be vendor is left unnoticed.

TO OUR SYMPHONY SUBSCRIBERS

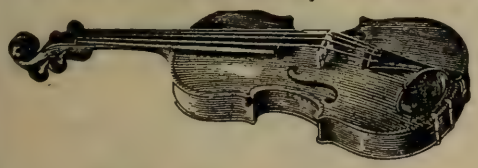
It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

WEEMAN, BEAL & HOLMBERG



. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

BOSTON

Telephone Connection

These girls and boys have worked hard. Indolence or inattention is not the cause of failure. The real cause is the absence of a real talent for music. The comparatively early acquisition of a glib facility in producing the tones of an instrument does not signify the presence of a talent. The tones must have something behind them, and that something is the intellectual conception of tone quality and the relation of tones in a melody—the meaning of melos. The secondary and musical meaning of the Greek word "melos" is song—a good thing to remember.

One would suppose that a singer would have less difficulty than other musical performers in ascertaining just what the relation of tones is, because the singer has text to guide him. But over and over again the chronicler hears singers delivering songs without apparently the slightest conception of the meaning of the words or the composer's plan in setting them. But this will never end. Papa and Mamma and Aunt Mary and the school-teacher and the minister and the city librarian's wife (who plays the organ in the Second church) have all said that Ethel has a voice and therefore she was selected by a Divine Providence to be a singer and must go to Paris to "have her voice trained."

"Did not Mlle. Sans-Sens have a beautiful voice?" asked a lady.

"Oh, yes," wearily answered the historian of failures.

"Then how is it she did not make a success?"

"Madame," replied the scribe, "that voice was very unfortunate. If it had been located in some one with brains, it might have accomplished something. But since it was in the throat of Mlle. Sans-Sens, its case was hopeless."

And the estimable lady goes away shaking her head in gentle protest, while the scribe meanders on up the Great White Way, saying to himself *"Was soll ich damit thun?"*

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Next week the orchestra will give concerts in Buffalo, Ann Arbor, Cincinnati, Columbus, Pittsburgh and Ithaca. The next regular pair of concerts will take place on November fourth and fifth

Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 4, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 5, at 8.15 o'clock

Prokofieff . . The Gambler," Four Character Portraits, Op. 49
From the Opera "Le Joueur," after Dostoievsky)

I. Alexis.
II. The Grandmother.
III. The General.
IV. Pauline.
V. Dénouement.

(First performance in United States)

Sibelius . . . . . "Tapiola," Tone Poem

(First performance in Boston)

Strauss . . . . . "Ein Heldenleben," Tone Poem, Op. 40

There will be an intermission after Sibelius' "Tapiola"

A lecture on this programme will be given on Thursday, November 3, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL, BOSTON Season 1932-1933

Two Concert Courses

BY THE WORLD'S GREATEST ARTISTS

Five Sunday Afternoons at 3.30

Oct. 30 Nov. 27
Dec. 11 Jan. 15 Apr. 9

FRITZ
Kreisler
Violin

LILY
Pons
Soprano

JOSEF
Hofmann
Piano

JOHN
McCormack
Tenor

English Singers
Cuthbert Kelly, Leader

Five Week-day Evenings at 8.30

Nov. 29 Jan. 7
Feb. 21 Mar. 4 Apr. 11

LOTTE
Lehmann
Soprano

SERGE
Rachmaninoff
Piano

YEHUDI
Menuhin
Violin

JOHN CHARLES
Thomas
Baritone

Don Cossacks
Serge Jaroff, Leader

Season Tickets for each Series, $5, $7.50, $10, $12.50
Choose your own locations now from the
AUTOMATIC SUBSCRIPTION BOARD
in the Huntington Avenue Lobby

SYMPHONY HALL

Sunday Afternoon, October 23, 1932, at 3.30

BENEFIT CONCERT

For the Relief of the Puerto Rican Sufferers

From the Hurricane of September 26

JESÚS MARÍA SANROMÁ
ARTHUR FIEDLER
Orchestra of Symphony Players

PROGRAMME

Wagner	Overture to "Rienzi"
Wagner	A Siegfried Idyll
Rachmaninoff	Concerto No. 2 in C minor, for Pianoforte and Orchestra
Gershwin	"Rhapsody in Blue"
Ravel	"Bolero"

Mr. Fiedler will conduct. Mr. Sanromá will play the piano parts in the Rachmaninoff and Gershwin numbers. The artists are giving their services.

Tickets, $1.50, $1.00, $.50 (no tax) will be on sale at the Symphony Hall Box-office beginning next Monday, October 17th.

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

A CONCERT ORGAN Passes

In 1863 the first thorough concert organ in the country was installed in the old Boston Music Hall. For years this gigantic instrument was the glory of the musical world. Yet not long after the coming of the Boston Symphony Orchestra it became apparent that the large amount of space occupied by the organ could be used to better advantage. So during the summer of 1884, between the last concert under Henschel and the first by his successor Wilhelm Gericke, the "Great Organ" was removed. . . . Though its passing was not accomplished without lamentations from some of the old regime, a newspaper of the day spoke the real truth, when it said: "Likely enough that imposing array of pipes absorbed a good deal more fine music than it ever gave out during its long existence."

Wills, too, have a way of outliving their usefulness, and if not revised may seriously affect the interests of all concerned. When reviewing your will, remember that acting as Executor and Trustee is our principal business.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 145

Programme 149

Analytical Notes by Philip Hale:

Mozart . . Overture to "The Magic Flute" 150

Sibelius . . "Tapiola," Symphonic Poem 160

Entr'acte: Sibelius
(G. E. in *The Manchester Guardian*) 165

Prokofieff . "The Gambler," Four Character Portraits, Op. 49 (From the Opera "Le Joueur," after Dostoievsky) . . 166

Beethoven Symphony No. 7 in A major, Op. 92 175

Advance Programme 183

Special Concert Announcements 184–188

Teachers' Directory 189–192

Personnel . . . . . Opposite page 192

Chandler & Co.

Famous for Style for Over a Century

Fur

tops your costume with Luxury!

French Salon Second Floor

Hats

to wear with extravagant Fur Collars

$12.50 and $15

Now . . . into the season of great ruffs of silky fox swirled high about one's ears. . . . Persians standing high and aristocratic about the shoulders . . . whether you're wearing a fur coat or a cloth coat your collar will frame your face and almost obliterate any but the smallest, most outrageously smart hat! We illustrate three of our many "fur collar" hats . . . themselves perfect examples of the richness this season is stressing.

Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 4, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 5, at 8.15 o'clock

Mozart . . . . . Overture to "The Magic Flute"

Sibelius . . . . . "Tapiola," Symphonic Poem
(First performance in Boston)

Prokofieff . . "The Gambler," Four Character Portraits, Op. 49
(From the Opera "Le Joueur," after Dostoievsky)

I. Alexis.
II. The Grandmother.
III. The General.
IV. Pauline.
V. Dénouement.

(First performance in the United States)

Beethoven . . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

STEINWAY PIANO

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Overture to the Opera "Die Zauberflöte" ("The Magic Flute")

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed. He no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of "Lulu, or the Enchanted Flute." Liebeskind's story in a collection of fairy tales published by Wieland. He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject; so he hurriedly, and with the assistance of an actor named Gieseke,* modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the

*"Joh. Georg Karl Ludw. Gieseke, born at Brunswick, studied at the University of Halle, and joined Schikaneder's troupe to earn his living as an actor and a chorus singer."—Otto Jahn's "Mozart"

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Did Mozart see anything in the text except the libretto of a magic opera? Goethe once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts." Hegel praised the libretto highly for the mixture of the common and the supernatural; for the episodes of the tests and initiations.

Schikaneder knew the ease with which Mozart wrote. He also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, so Schikaneder surrounded him with members of his company.

MRS. H. H. A. BEACH
Recent Compositions

New Songs

Dedicated to and sung by

I SHALL BE BRAVE — Ruth Shaffner
DARK GARDEN — Ruth Shaffner
ON A HILL (Negro Lullaby) — Anna Hamlin
SPIRIT OF MERCY (Sacred) — Lillian Buxbaum

For Pianoforte

OUT OF THE DEPTHS
"Based on Psalm 130 this number follows the spirit of the verses closely although there is no definite reference to the text. . . . It is less demanding technically than many of her piano compositions, but is written with her characteristic artistry and sincerity."
—*The Musician*

Choruses

SEA FEVER — Men's Voices
WHEN THE LAST SEA IS SAILED — Men's Voices
DROWSY DREAM-TOWN — Women's Voices
JUNE — Mixed Voices
THE YEAR'S AT THE SPRING — Mixed Voices

Cantata for Mixed Voices

THE CANTICLE OF THE SUN
Poem by St. Francis of Assisi (A.D. 1225)

Performed by the following choral organizations and choirs:
Worcester Festival, Albert Stoessel, Director
Chautauqua Choir, Chautauqua, N.Y., Albert Stoessel, Director
Toledo Choral Society, Mary Willing Megley, Director
Choir Ensemble Society, Pittsburgh, Lyman A. Perkins, Director
Riverside Church, New York, Harold V. Milligan, Director
St. Bartholomew's Church, New York, David McK. Williams, Director
and numerous others

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mme. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture, with the Priests' March, was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder, Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted at the pianoforte the first two performances.

Schikaneder's name was in large type on the bill; Mozart's name was in small type underneath the cast. Johann Schenk (1753–1886), who made money and won fame by the popularity of his operas,—"Der Dorfbarbier" (1796) was long a favorite—Schenk gave Beethoven lessons in counterpoint at Vienna in 1793–4—sat in one of the orchestra seats. At the end of the overture, he went to Mozart and kissed his hand. Mozart stroked his admirer's cheek. But the first act was not well received. Mozart went behind the scenes and saw Schikaneder in his costume of a bird. He reassured Mozart, but the opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese com-

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

posers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel,* a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with such sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." Schikaneder was obstinate in his faith; the opera soon became the fashion. The two-hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was on May 25, 1819, in Italian.

"The Magic Flute" was performed at La Scala, Milan, on April 15, 1816. There were thirty-eight performances that season. The singers were Mmes. Carrea and Bellac-Giorgi; Messrs. Monelli, F. Galli, Bottari. The opera failed at Florence in 1818.

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version, without the customary cuts or changes. He even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute,"

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Paris Fashions"

—new collection of imports and our own adaptations—showing the latest lines—the most chic ideas—from the most recent Paris openings—

CUSTOM MADE—READY TO WEAR

in deep distress. This opera, with the music of his Requiem, was in his mind until the final delirium. While the opera was performing he would take his watch from under his pillow and follow the performance in imagination: "We are now at the end of the act," or "Now comes the grand aria for the Queen of Night." The day before he died, he sang with his weak voice the opening measures of "Der Vogelfänger bin ich ja," and endeavored to beat the time with his hands. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera: in 1798 he built the Theatre an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant; in 1812 he died in poverty.

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

It begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is

AN' YOU IT IS

who benefits from

ANNUITIES

A by-play on words, and perhaps a little undignified—but true nevertheless.

But speaking of dignity—have you ever seen a real dignified person who didn't have peace of mind?

Age should bring these two qualities, but it seldom does, unless accompanied by financial security. Annuitants always have them.

I'd like you to know a few of them about whom I have written in an intensely interesting Booklet,

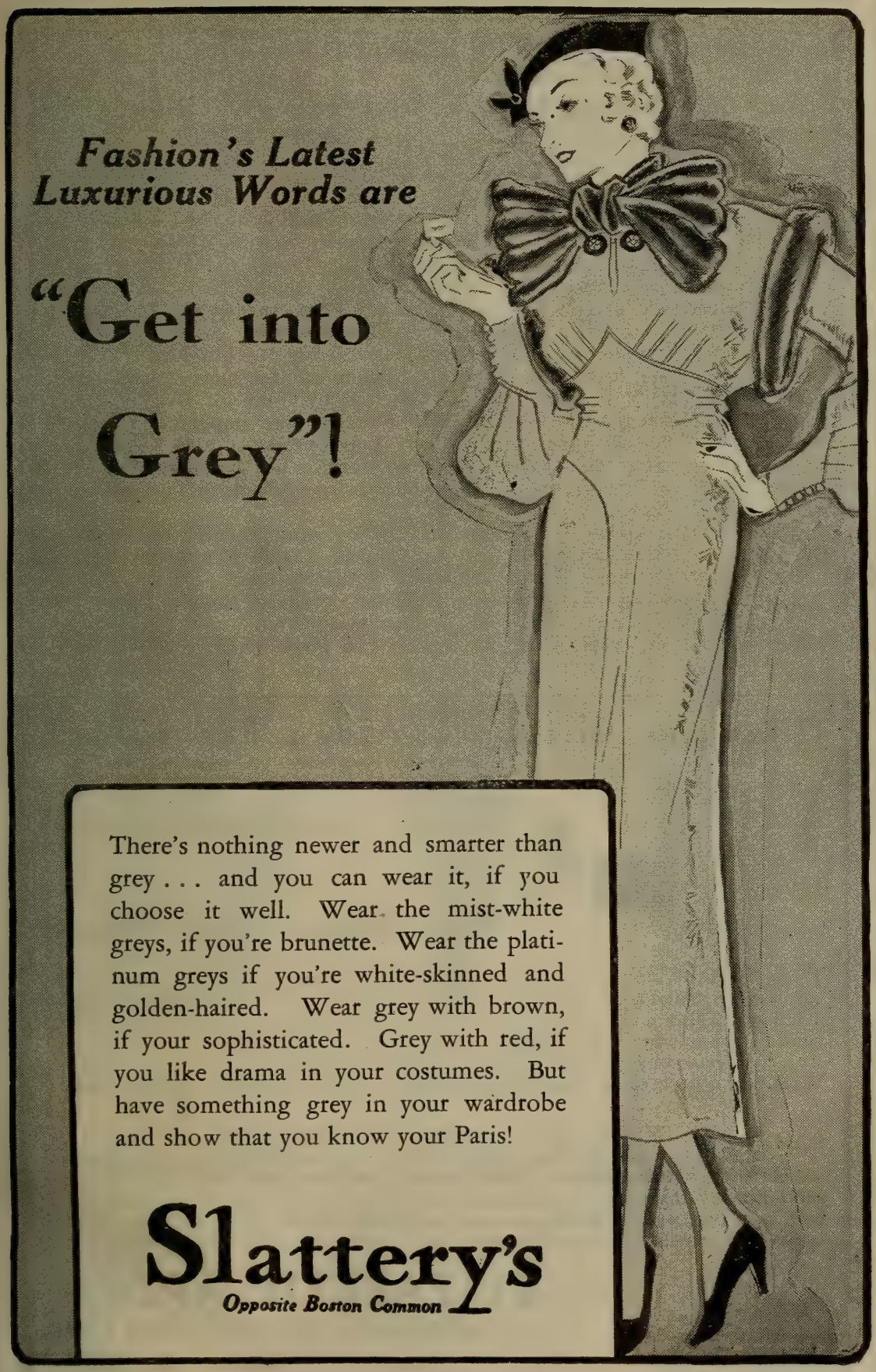
"THEY SAY ANNUITANTS NEVER DIE"

Just put your name and address on this ad somewhere and return it—and you shall have it.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON


Fashion's Latest
Luxurious Words are
"Get into
Grey"!
There's nothing newer and smarter than grey . . . and you can wear it, if you choose it well. Wear the mist-white greys, if you're brunette. Wear the platinum greys if you're white-skinned and golden-haired. Wear grey with brown, if your sophisticated. Grey with red, if you like drama in your costumes. But have something grey in your wardrobe and show that you know your Paris!
Slattery's
Opposite Boston Common

eminently suggestive of the lively character of Papageno, the bird catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la Mozart;* but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.'"

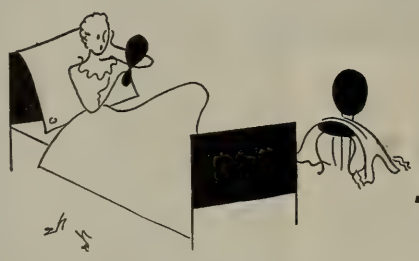
* * *

The first performance of "The Magic Flute" in Boston was at the Boston Theatre on January 11, 1860, in Italian. The cast was as follows: Astrifiammante, Mme. Colson; Pamina, Mme. Gazzaniga; Papagena, Mme. Strakosch; three attendants on the Queen, Mmes. Berger, Reichardt, Morra; Tamino, Stigelli; Papageno, Ferri; Sarastro, Junca; Monostatos, Amodio; Oratore, Müller; Muzio conducted, and Theodore Thomas was concert-master. The play-bill stated that there would be a chorus of over one hundred. "The grand orchestra has been increased by the addition of the most prominent professors of the city." It was said at the time by John S. Dwight that the chorus was shockingly out of tune, the scenery was imperfect. One young lady expressed her disappointment that there were no airs in the opera. It is not improbable that some mutilated version of the opera in English was performed in Boston, before 1860, but the performance in 1860 was the first worthy of record.

The first performance in German was at the same theatre on October 18, 1864. Queen of Night, Johanna Rotter; Pamina, Lizzie Eckhardt; Papagena, Pauline Canissa; Tamino, Franz Himmer; Sarastro, Karl Formes; Papageno, Anton Graff; Monostatos, Edouard Harmier; "Three Boys," Mmes. Marie Marcheaud, Laroche, Dehlow. Carl Anschütz conducted.

There was a performance in English at the Park Theatre, New York, on

Dilemmas Elizabeth Arden has solved



DILEMMA No. 5.

The Alarm Clock Blues

They played "Three O'Clock in the Morning." You begged to go home. You wished some kind soul would remember you were a "busy executive," with a meeting at 11:30 a.m. And now the alarm clock is shrieking. The first sight of yourself in a mirror sends you back with a groan. You've got to do something . . . you've simply got to look and *feel* fresh by the time you get to the office. What to do, what to do . . .

SOLUTION: You reach for the phone, call Kenmore 4784, and ask for an immediate appointment for a Muscle-Strapping Skin-Toning Treatment. In the Elizabeth Arden Salon a competent attendant applies creams and ointments that effect an immediate and amazing revivification. Your skin tingles with new life, your eyes become clear and bright again. You are your clever, self-confident self again, ready to prove that a woman can hold her own!

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON

NEW YORK LONDON PARIS BERLIN ROME

Jays Boston Temple place
Bring out the glamour of your personality in a Jays Evening gown

April 17, 1833.* but the first performance in that city worthy the name was in Italian at the Academy of Music, November 21, 1859, by the company that visited Boston in 1860. New Yorkers in 1859 condemned the opera as old-fogyish and dull.

A word about the theme of the fugue, not unlike the one in Clementi's sonata in B-flat major,—Clementi, who meeting Mozart when they were to play before the Emperor Joseph, mistook his rival for an imperial valet-de-chambre, because he was dressed so elegantly. When Clementi republished his sonata, he thought it best to insist on his priority with regard to the theme: "This sonata with the toccata that follows was played before His Imperial Majesty Joseph II in 1781. Mozart was present." Krehbiel also pointed out that in the eighteenth century these likenesses were "frank borrowings in which there was no moral obliquity; for originality then lay as much in treatment as in thematic invention, if not more. There was no talk then of 'unconscious cerebration.'"

*This was an adaptation by Charles E. Horn: Sarastro, Horn; Tamino, Jones; Papageno, Placide; Priest, Hayden; Monastatos, Fisher; Fairy of the Bells, Miss James; Astrifiammante, Mrs. Wallack; Pamina, Mrs. Austin; Papagena, Mrs. Sharpe; Fairy of the Magic Flute, Mrs. Durie; Fairy of the Picture, Mme. Otto. "Knowing Mozart's score as I do, I cannot see how any of the performers except Jones, Mme. Otto, Mrs. Austin and possibly Horn, could have done remotest justice to the music. What could Mrs. Wallack have done with the Queen of the Night, a part for whose very florid music Mrs. Austin's voice and style would seem to be especially suited? But doubtless the music was much simplified. The opera was repeated several times before the month ended." Professor George C. D. Odell in his "Annals of the New York Stage." Vol. III, page 621.

FOUR TO SIX MONTHS
Before the Actual Purchase of an Annuity

Many persons are not interested in understanding Annuities because they think they are not *now* in a position to purchase.

Experience, from one hundred replies to my Annuity advertising, has shown me that most people like time to absorb the Annuity principle. The purchase is often four to six months after the first inquiry.

I have put the answers to the three most common questions regarding Annuities into separate leaflets for preliminary information. These will be mailed gladly on request.

☐ **1. Safety? "THE HEART OF AN ANNUITY IS CERTAINTY"**

☐ **2. Kinds? "ANNUITIES DESCRIBED"**

☐ **3. How small an investment? "BABY ANNUITIES"**

100 Milk Street R. O. WALTER **HANcock 6200**

Experience Series—No. 1

Knowing "How" and "Where" to Obtain

ORIENTAL RUGS of unquestioned merit

GENERATIONS of experience have taught us the pitfalls of the Oriental rug trade; the cunning and tricks by which inferior rugs are made to look meritorious; and the psychology necessary in dealing with the Eastern mind so as to get the most advantageous price.

We have been in business long enough to know what weaves will give lifetime service; what types actually improve with use; and what are no bargain at any price.

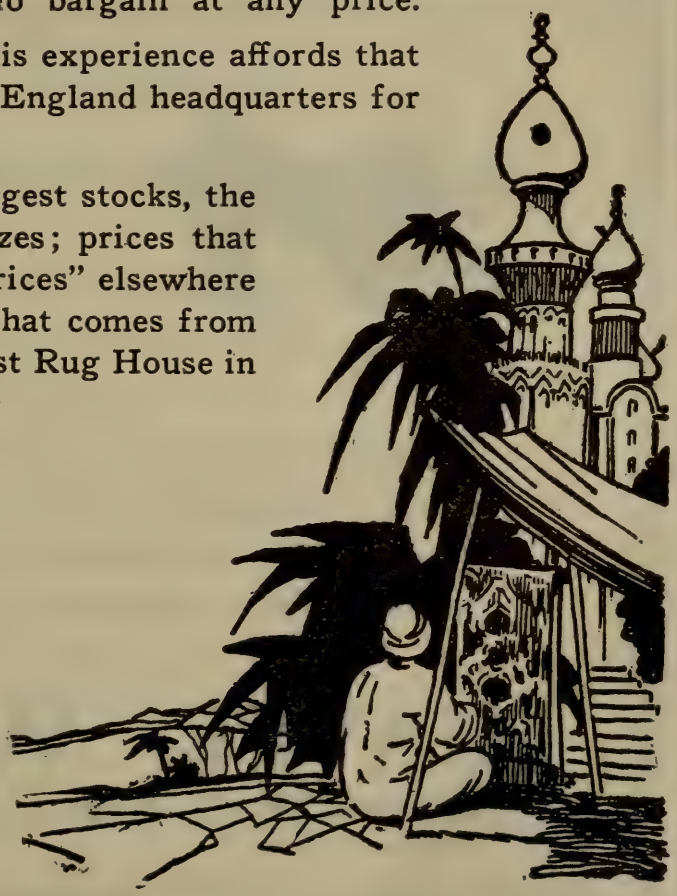
It is the protection this experience affords that has made Pray's New England headquarters for Oriental Rugs.

Here you have the largest stocks, the greatest variety of sizes; prices that meet so-called "sale prices" elsewhere — and the assurance that comes from dealing with the Oldest Rug House in America.

JOHN H. PRAY
& Sons Co.

646 Washington Street

Deferred Payments if desired



"Tapiola,"* a Tone Poem for Orchestra, Op. 112

Jän Julius Christian Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää)

In January, 1926, Walter Damrosch, conductor of the Symphony Society of New York, asked Sibelius to compose a work for that orchestra. "Tapiola" was written in March and May of that year.† The first performance anywhere was at Mecca Temple, New York City, on December 26, 1926. The programme also included Beethoven's Symphony No. 5 and Gershwin's piano concerto in F (Mr. Gershwin, pianist). There was a second performance by the Symphony Society, this time at Carnegie Hall, on December 30, 1926, when the programme also included Brahms's Symphony No. 2; an air from Tchaikovsky's "Jeanne d'Arc" (Dusolina Giannini); an air from "Tannhaeuser" (Miss Giannini), and Johann Strauss's "Emperor" Waltz.

At the first performance, Mr. Damrosch prefaced the playing of "Tapiola" by saying he was "curious to see the reaction of the audience to what seemed to him music that successfully embodied the austerity and gloomy grandeur of the dusky forests of the North" Sibelius had undertook to depict. The score, dedicated to Mr. Damrosch, contains these lines written by the composer:

*The word takes its name from Tapio, the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland."—Cecil Gray.

†Mr. Gray gives the date 1925; but if this is correct, "Tapiola" was written before Mr. Damrosch gave Sibelius the order!

Alligator's a Favorite . . .

$12.50

Because it can be worn successfully with almost any type informal costume — alligator is a favorite with smart women. This trim oxford may be selected in either black or brown.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Have you visited

Stearns'

Equestrienne Shop

Every requisite for formal and informal riding, with a complete assortment of the newest riding accessories for women, misses, and children four to twelve years, are assembled on the sixth floor. Riding habits may be ordered to your individual requirements. Every item is of the usual Stearns impeccable quality and is priced for 1932 incomes.

R. H. STEARNS CO.

"Wide-spread they stand, the Northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
Within them dwells the forest's mighty god,
And wood sprites in the gloom weave magic secrets."

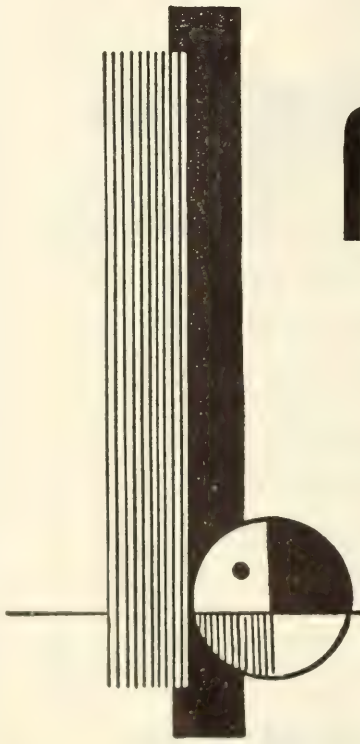
These instruments are called for: Three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, kettledrums, and the usual strings.

Largemente, B minor, 2-2. The short opening phrase given out by the strings is typical of Tapiola. It is repeated with variations many times by various groupings of instrument, and afterwards undergoes many variations. "Even when the theme itself is not actually there in some form or another, which is seldom, it makes its spiritual presence felt throughout. The dénouement of the work is reached with a rising crescendo passage of chromatics for the strings alone, extending over thirty-seven bars, which attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra—one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force."*

* * *

Mr. Ernest Newman wrote recently in the *Sunday Times* of London:

*Cecil Gray in "Sibelius" (London, 1931). Mr. Gray finds that in "Tapiola," one of "The best works" of his later period, the "Northern and largely national phrase of Sibelius's creative activity is in the ascendant."



Foremost in Furs

FURS . . .
of the finest quality
at the lowest prices
in our history

LAMSON—
AND
HUBBARD

304 Boylston at Arlington Street, Boston

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

"It may sound like a paradox, but I am convinced that the surest and quickest way to win adherents for Sibelius is to familiarize the public first of all with his maturest works.

"Conductors and orchestras will also find this the best line of approach to him, for the simple reason that it is in the later works that they will find the explanation of many a passage in the earliest works that by itself is far from clear; because while it *looks* like music of the usual kind it is in reality something quite different in meaning. It is no use in playing one of the broader lyrical melodies in his first two symphonies as if it were Tchaikovsky or Strauss; no use playing one of his passages of imitation as if it were merely bad Bach. The conductor and orchestra who have got to the secret of the last four symphonies and of the splendid 'Tapiola' will then understand what Sibelius is driving at in certain parts of the first two symphonies that are now, as a rule, inadequately interpreted, because whoever begins his study of Sibelius with the earlier works unconsciously conceives the obscurer moments in terms of what music that looks like this on paper would mean had some other composer written it.

"You must, in fact, know something—indeed, a good deal—about Sibelius's mind as a whole before you can show your hearers the real mind that was at the back of these early works. What makes the 76-year-old Kajanus the most satisfactory of all Sibelius conductors (for those who know their Sibelius) is the fact that you feel, with him, that his mind has lived through very much the same

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

experiences as that of the composer. Virtuosity of the ordinary kind, classic or romantic, is not only of no use with this music, but is positively harmful; for it merely means that cosmetics and scents and unguents that have been devised for the tastes of the *habitués* of quite alien beauty parlors are being applied to a face that not only does not need them but is much better without them. The correct thing, I maintain, is to commence your Sibelius study at the other end—with the latest works. If you do that, and do it intelligently, you are not likely to make the elementary mistake of playing the first or the second symphony as if it belonged to that Russian school of which Tchaikovsky is the leading representative."

ENTR'ACTE.

SIBELIUS

(G. E. in *The Manchester Guardian*)

"The most interesting and remarkable feature of the programmes of the orchestral concert season in London this autumn and winter is the degree of attention that is suddenly and unexpectedly being paid on all sides to the music of Sibelius. . . . This sudden keen Sibelius is not by any means confined to London. . . . All this is exceedingly gratifying to those of us who have for many years, and seemingly to no purpose, been engaged in calling attention to this superb music and deploring its almost total neglect; to none more than to the present writer, who has long been convinced that the Finnish master is the greatest composer not only of his generation but of modern times. Nevertheless, if this high estimate is justified—and it is one which is gaining fresh adherents every day,—there is still a long way to go before it can be said that Sibelius has received the degree of recognition and attention that is his rightful due. In the first place, performances of his works, even now, are still ludicrously few in comparison with those of such relatively unimportant composers as Strauss, Ravel, or Stravinsky, to name only three; in the second place, they are almost exclusively confined to the symphonies, which, great though they are, only represent one aspect of his immense achievement. Even his warmest admirers, indeed, are still strangely ignorant of much of his best work. 'Tapiola,' it is true, has been played several times, and has made a deep impression, but such things as 'The Oceanides,' 'The Return of Lemminkainen,' 'Pohjola's Daughter,' 'Night-ride and Sunrise,' 'In Memoriam,' 'Luonnotar,' 'The Origin of Fire'—to mention only a few large works chosen at random—remain wholly unknown and unperformed. Yet all of these are works of exceptional beauty and distinction, while some of them are among the greatest creations of modern times. For example, I know nothing finer in the whole range of modern music than the two last-mentioned compositions; but, so far as I am aware, the first has only been performed once in this country, nearly twenty years ago, and the second not at all.

"The art of Sibelius, in fact, is a whole continent, a whole world

even, of bewildering immensity and diversity, of which only a comparatively small part has so far been opened up to the musical public. No composer of the present time, indeed, has written so much music, of which so much is on the highest level of accomplishment, as Sibelius has; and now that the symphonies seem likely to become tolerably familiar in the immediate future, it is to be hoped that some enterprising conductor will turn his attention to the works mentioned above, to say nothing of many others, in which treasures are to be found as great as any contained in the symphonies.

"It is as yet too early to decide the extent to which the frequent inclusion of a Sibelius symphony in the orchestral programmes this season is due merely to the coinciding personal caprices of a few conductors, and the extent to which it constitutes a true reflection of public taste and popular demand. My impression has always been that the reception accorded to the symphonies of Sibelius, in London at least, has hitherto been distinctly cool, but I may be wrong. It is certainly not music that is calculated to rouse audiences to a pitch of emotional frenzy or to provoke wild demonstrations of enthusiasm, and this may to some extent account for the air of indifference with which it is invariably greeted.

"Sibelius himself once summed up the position excellently by saying that, whereas other modern composers offered the public cocktails of every hue and description, he offered them a draught of pure cold water. It is perhaps hardly to be expected that a generation whose aural palate has been vitiated and debauched by excessive indulgence in sonorous alcohol should at once take kindly to such an art as this, but there can be no doubt that an ever-increasing number of people are beginning to find the pure cold water of Sibelius highly refreshing after the surfeit of musical cocktails in which they have been indulging for so long. Above all, they are getting sick and tired of all the isms—impressionism, expressionism, atonalism, polytonalism, and the rest,—but especially of the I.S.C.M.s, the antics and posturings to which they are treated yearly by the International Society for Contemporary Music. It is, moreover, a highly significant fact that the warmest admirers of the art of Sibelius are to be found in the ranks of the younger generation, while those who are most hostile to it are invariably the middle-aged. For this reason, if for no other, its triumph in the near future is assured."

"The Gambler": Four Character Portraits, Op. 49, from the Opera "Le Joueur" . . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, on April 24, 1891; now living at Paris)

The portraits are those of Alexis; the Grandmother; the General; Pauline;—Dénouement. The opera, with the libretto based on Dostoievsky's novel "The Gambler," was produced at the Théatre de la Monnaie in Brussels on April 29, 1929. The first sketches for it were made in 1916. In 1927 Prokofieff recast the opera. The or-

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

chestral suite was made in 1931. The first performance was at a Colonne concert, Paris, on March 12, 1932. The complete programme was as follows: Beethoven, Symphony No. 8; Prokofieff, Divertimento (conducted by the composer); First Piano Concerto (Prokofieff, pianist); "Le Joueur." Franz R. Ruhlmann was the conductor. The programme contained this argument:

"The composer in this orchestral suite has wished to present the chief characters that figure in his opera, 'The Gambler.' The procedure of his work has been to reunite all the musical material which in the course of the opera defines each character, and to shape it into an orchestral piece. Here is the amorous Alexis; Pauline, haughty, enigmatical, at the same time passionate, unhappy; the General, giving himself important airs, but trembling lest the Grandmother will not give him her money (he has lost his); the Grandmother, rich, imperious, knowing that they await her death to inherit her property, nevertheless showing some tenderness in speech for Pauline. At last the dénouement, where events hurry one upon another leading to a dramatic end." Two passions inspired the novel, which is largely autobiographical: Dostoievsky's uncontrollable passion for gambling; the love that bound him for some years to the strange, fantastic Pauline Souslov.

In 1865, among the guests in the Hotel-Casino at Roulettenburg, Germany, are a retired Russian general and his step-daughter Pauline; Alexis, the teacher of his children; a French marquis and money-lender; a Parisian cocotte; a phlegmatic, cold, distant, timid

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

Englishman; a German baron; a Russian prince; and some attracted by the roulette tables and the dancing.

The General is infatuated with the cocotte; she would like to marry him for his title and for the money he may inherit from an old and sick grandmother. On the strength of this possible heritage, he has borrowed money from the Marquis; the family is living on it. This Marquis, knowing that the grandmother is fond of Pauline, who may share in the heritage, seduces Pauline. She is his mistress. If she shares in the inheritance, he will wed her. Alexis is madly in love with her. She alternately encourages and flouts him, laughs at him; but he gratifies her every whim, is her slave. To the consternation of the mercenary group, the grandmother arrives with her servants and luggage. The description of her arrival is delightfully humorous. She has come to play roulette. She plays recklessly, this eighty-year-old lady, and loses a fortune. The cocotte tells the General what she really thinks of him, and leaves him for a Prince; the Marquis writes to Pauline that he cannot marry her, he is sorry to say, and reminds her that he had lent a large sum to the General.

Pauline, incensed, tells Alexis he must find 50,000 francs that she may throw them in the face of the Marquis. Alexis rushes to the gaming table; plays furiously. He cleans one table after another; finds Pauline, offers her the 50,000 francs. She refuses: "I'll not take money for nothing. The mistress of the Marquis is not worth so much!" She breaks down, weeps. Alexis consoles her, holds her in his arms, and believes at last that she really loves him.

But when morning comes, after Pauline has abandoned herself to Alexis, she is haughty, spiteful. He hands her the 50,000 francs. She throws them in his face and rushes from the room. Alexis, stupefied, is left alone wondering.

* * *

Dostoievsky's first wife was Maria Dmitrievna Isaeva, whom he had married in 1857 at Kuznetsk, Siberia. Dostoievsky's daughter says Maria had been his mistress; that she had also been the mistress of Vergunov, a young school-teacher, who wished to marry her, for her husband had drunk himself to death. Baron Wrangel, a district prosecutor at the time, and an intimate friend of Dostoievsky, described her in his memoirs as "a rather pretty blonde of middle height, very thin, passionate, and *exaltée.*" That she had been Vergunov's mistress rests only on the statement of the untrustworthy and hostile daughter of Dostoievsky's second marriage. Maria Dmitrievna learned soon after the wedding that she had married an epileptic. For the four last years of her life she was a chronic invalid, suffering from tuberculosis; during her last winter, Dostoievsky was by her bedside at St. Petersburg. He had forgotten the wrongs she had done him, the wrongs he had done her; "there remained on his side nothing but the tenderness of pure pity, pity unspoiled by even the most fleeting sense of condescension or superior virtue." She died on April 16, 1864.

* * *

It was probably in September, 1861, that Dostoievsky became acquainted with Apollinaria Pankratievna Souslov, the Pauline of "the Gambler," as he was the Alexis of that novel. She was a young University student at St. Petersburg. He had published his "Memories of the Dead House," and his first important novel "The Humiliated and Offended"; he was an idol of the students. According to the description of her given by Aimée,* the daughter of Dostoievsky's second wife—a description to be taken with much salt—Pauline came from a Russian province. Her rich parents sent her enough money for her to live at ease as a student. She inscribed herself each fall as a student at the University, but she never took examinations nor followed any particular study; but she flirted with the students, went to see them, hindered the young people in their work, led them to sign protestations in revolt, marched at the head of their processions, carried the red flag, sang the Marseillaise, insulted the Cossacks and police, passed the night in prison, and on her return to the University was carried in triumph by her fellow students. "Free love was then in fashion. Pauline went from one student to another, and served Venus, believing that she thus served European civilization." She was impressed by the fame of Dostoievsky; she made advances to him; wrote him a love letter, a simple, naïve, poetic one. This declaration of love came at the moment when he needed it, "for he had been tortured by the treachery of his wife; he despised himself as a de-

*"Vie de Dostoievsky par sa Fille" (Paris, 1926).

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

ceived, ridiculous husband." And now he could be loved, even after he had been a convict, with thieves and assassins his companions.

In September, 1861, a short story by Pauline was published in the *Vremya*. No doubt Dostoievsky met her, but E. H. Carr in his carefully documented biography* says: "It does not appear that their intimate relations began at this time"; the beginning was in the winter of 1862–63. The principal source of knowledge of the affair is Pauline's extremely frank diary. "It was—for we have no reason to question her statement—Suslova's first adventure; and conventional sympathies should therefore be on her side. But no reader of her diary can regard Dostoievsky as a cool and calculating rake, or can doubt that Suslova was by nature salacious and by nature a coquette—for she continually depicts herself whetting the appetite of the male even when she had no intention of satisfying it. In the sequel, it is Dostoievsky who is impressionable, childish, and ridiculous; and she reveals herself an accomplished minx." The pair had intended to travel together to France and Italy in the summer of 1863; but Pauline started alone for Paris in June. Dostoievsky followed in August, stopping at Wiesbaden, where he won 5,000 francs at roulette. He found in Paris a letter from Pauline reproaching him, but mildly. When he met her, she told him she was in love with Salvador, a young Spanish doctor or medical student. Salvador persuaded a friend to send a letter saying that her lover had typhus; "for the first, and perhaps the last,

*"Dostoievsky (1821–1881)", a New Biography (Boston, 1931).

Bound Volumes

OF THE

Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes on all works performed during the season.

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

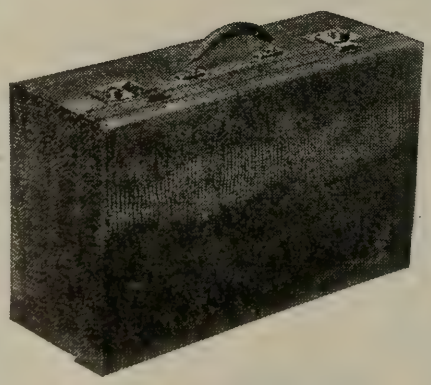
Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

time in her life, Suslova had allowed a man to tire of her before she tired of him." Pauline met Salvador by chance. After a short talk, she went home, had a fit of hysterics, after which she records that she felt "wonderfully well." Early the next morning she went to Dostoievsky: "Fyodor said that it was no use taking notice of the whole affair; I had of course besmirched myself, but that was incidental. Salvador was a young man who needed a mistress, I had come on the scene, and he had seized the opportunity. Why not? A pretty woman satisfies all tastes." Then they agreed to go to Italy, as "brother and sister." She gives an amusing account of an extraordinary scene between them at Baden, where Dostoievsky lost 3,000 francs at roulette. At Geneva he pawned his watch; Pauline pawned a ring. They travelled to Genoa; took ship for Rome. He found Pauline an expensive companion; he sketched in a letter to a publisher a story suggested by the tour, the novel "The Gambler," written three years later. They went to Naples; embarked for Genoa; he went to Homburg where he lost everything; he then wrote to Pauline, who was now in Paris; begged her to lend him the money to return home. She thought first of pawning her watch and chain; but she borrowed the money from friends in Paris.

They did not meet again for almost two years; perhaps they were together for a few days at Wiesbaden; but their intimacy was not renewed. There were mutual reproaches. She saw in him the traditional seducer. In 1864 she wrote in her diary: "I begin to hate Dostoievsky; it was he who first killed my faith." He wrote, according to her diary: "You cannot forgive me for the fact that you once gave yourself to me, and you are taking your revenge for that; that is a feminine trait."

She wrote to him a few times after their separation. A letter received from her, when he and his second wife, Anna Gregorevna, were at Dresden, upset him. He had returned from Homburg playing roulette. "I was all the time looking with admiration at him and I was infinitely happy. When we were having tea, he asked



THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

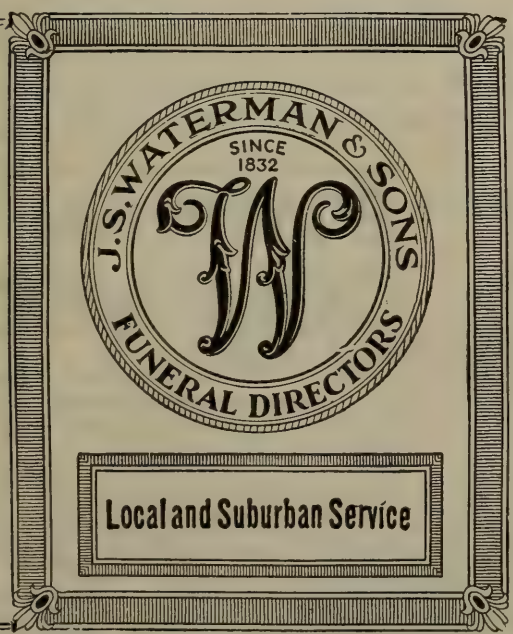
ENGLISH SUIT CASES OF IMITATION SNAKE SKIN WITH NICKEL DOUBLE LOCKS, VERY SMART, EXCEEDINGLY DURABLE, AND SURPRISINGLY LIGHT.

SMALL	18 IN.	$ 8.50
MEDIUM	20 IN.	$ 9.50
LARGE	22 IN.	$10.50

me if any letter had come for him, and I gave him *her* letter. Either he really did not know whom the letter was from, or he pretended not to know; but he just ripped the envelope open, then glanced at the signature, and began reading. All the time he was reading that letter, I watched the expression of his face. He read and reread the first page for a long time, as if he could not make out what was written there. Then, at last, he read it through and blushed scarlet. His hands seemed to tremble. I pretended not to know whom the letter was from and asked him what Sonecha (a relation of Dostoievsky) was writing about. He said that the letter was not from Sonecha, and gave me a bitter smile. I have never yet seen such a smile on his face. It was a smile either of contempt or of pity. Indeed, I do not know, but it was a pitiable, lost smile. Afterwards, he became terribly distrait, and he could hardly make out what I was saying."* He received this letter on May 27, 1867. He had written a long letter to Pauline on May 5 of that year. In it he told of his marrying his stenographer, Anna Gregorevna, "a young and rather pretty girl of twenty, of a good family, who passed her school examinations with honors and has an extraordinarily kind and bright disposition. . . . As since my brother's death I have grown terribly weary and find life a burden, I proposed to her. She agreed, and now we are married. The difference in years is terrible (she twenty and I forty-four), but I am becoming more and more convinced that she will be happy. She has a heart and can love." Anna was to know poverty on account of his gambling. She made all manner of sacrifices, but was cheerful throughout; she defended his memory after his death.† Dostoievsky ended the letter, "*Au revoir,* my external friend. I press and kiss your hand."

*"Dostoievsky Portrayed by His Wife: The Diary and Reminiscences of Mme. Dostoievsky," page 53 (New York, 1926).

†Anna died in 1918 at Yalta, almost penniless, almost starving; for her son Fyodor, who had been sending her small sums from Moscow, was cut off from that city. She was in her seventy-third year.



Pauline married V. V. Rozanov, an undergraduate at the University, in 1881, the year Dostoievsky died. She was then about forty-five. She left him after six years, having fallen in love with a young Jew. When he had a settled position as a teacher, Rozanov asked her to return to him. She refused: "thousands of husbands are in the same position as you, and yet they do not whine—men aren't dogs." When he wrote Pauline's father to urge her to come back to him, he answered: "The enemy of the human race is settled here in my house, and I can no longer remain here myself." Nor would she divorce Rozanov. When a friend was sent in 1902 to Sebastopol, where she was then living, to plead with her, she was over sixty, energetic, inflexible; bitter towards Rozanov. He was seventeen, she was thirty-seven when they were married. "She was a Russian *légitimist,*" he wrote to a friend, "waiting for the triumph of the Bourbons in France, where she had left her best friends, for in Russia she had none. Here she loved only what was aristocratic. . . . She was a kind of Catharine de Medici. Indeed, she looked like de Medici. A crime she would commit coldly, and would assassinate with the greatest indifference. . . . Generally speaking, she was superb. People were absolutely charmed by her. I have never seen such a Russian woman. In the *style of her soul* she was a perfect Russian, and as a Russian she might have been a *raskolnik* of the *'Universal Harmony'* sect, or, better still, a 'Mother of God' of the *Khlysts'* sect." He once asked her why she parted from Dostoievsky.

"Because he did not want to divorce his (first) wife, who was consumptive and dying."

"But she was dying?"

"Yes, she was. She died six months later. But I had by that time ceased to love him. I had given myself to him in love, without questioning, without reasoning. And he, too, ought to have acted likewise. He failed to do so, and I left him."

* * *

The Frenchman in "The Gambler" is Pauline's Spanish lover idealized; The old Aunt is Aunt Kumanin, the sister of Dostoievsky's mother. This Aunt left 40,000 roubles of her fortune to a monastery. Dostoievsky wished to contest the will on the ground that she was

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

not in her right mind. She died in the spring of 1871. The will busied lawyers for three or four years.

*
* *

"The Gambler," dictated to Anna Grigorievna Snitkana, his stenographer, who became his second wife, and who did "so much for his happiness during his life and for his name after his death," was written in twenty-six days to satisfy the greed of a publisher Stellovsky, who had made an outrageously unfair contract with the author, for if this novel were not delivered by a certain date, there would be a heavy financial penalty; if not a month later, December 1, Stellovsky would obtain the right to issue in book form all Dostoievsky's novels, present and future, without remuneration.

The story of Anna's meeting Dostoievsky, the labor of the two on "The Gambler," the interest and respect that ended in mutual love, is told at length, not without girlish sentimentalism, in "Dostoievsky Portrayed by his Wife" (Part 1, pages 3–50). She was born in 1846. The marriage took place in February, 1867. Through their married life Anna was his stenographer, copyist, secretary, financial adviser, publisher, bookseller, and general manager.

The novel was written in 1866.

SYMPHONY, A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony,

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

UPTOWN

NO PARKING PROBLEMS

when your car is delivered, at no extra charge, from the Huntington Avenue entrance to THE UPTOWN GARAGE, 10 Gainsboro Street. Look for our uniformed drivers.

GARAGE

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,* though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.† Mälzel bought it at the

*There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

†Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Bron von Kempelen, who at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

DOLL & RICHARDS
IMPORTANT PAINTINGS AND WATERCOLORS
DECORATIVE DRAWINGS BY ALFRED SEVIGNY
FINE ETCHINGS AND COLOR PRINTS
138 NEWBURY STREET BOSTON

sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de

*See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

·EDWARD·K·PERRY·CO·
·PAINTING & DECORATIVE FINISHES·
·774·COMMONWEALTH·AVE·BOSTON·

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

The benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when violinists refused to play a

The Gingerbread Tea Room

Ownership Management is now at

The Eliot Colonial Room

370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club

LUNCHEON .·. DINNER

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassons, two horns, two trumpets, kettledrums, strings.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 11, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 12, at 8.15 o'clock

Haydn . . . . . Symphony in G major, "Oxford," No. 92

I. Adagio; Allegro spiritoso.
II. Adagio.
III. Menuetto: Allegretto; Trio.
IV. Presto.

Bax . . . . . "Winter Legends" for Orchestra and Piano

Sibelius . . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

SOLOIST
HARRIET COHEN

There will be an intermission before the symphony of Sibelius

A lecture on this programme will be given on Thursday, November 10, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, November 27, at 3.30

THE NEW ENGLISH SINGERS

In a programme of Elizabethan madrigals, motets, ballets, and folk songs

---

Sunday Afternoon, December 4

LAWRENCE TIBBETT

Sunday Afternoon, December 11

LILY PONS

Course of

FIVE EVENING CONCERTS

at 8.30

Nov. 29 Jan. 7
Feb. 21 Mar. 4 Apr. 11

Season Tickets
$5, $7.50, $10, $12.50

SERGE
Rachmaninoff
Piano

Don Cossacks
Serge Jaroff, Leader

LOTTE
Lehmann
Soprano

YEHUDI
Menuhin
Violin

JOHN CHARLES
Thomas
Baritone

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

GERICKE

Reviews the Past

★ ★ ★

WHEN Wilhelm Gericke, the second conductor of the Boston Symphony Orchestra, arrived in Boston one of his first acts was to examine the programmes of that orchestra's past three seasons. In addition he studied carefully two immense bound volumes containing the programmes for the 17 years of concerts given by the Harvard Musical Association. When he returned the books he said, "I am completely dumbfounded! I do not see what is left for me to do here. You seem to have had everything already; more, much more, than we ever had in Vienna."

Yet Gericke proved that there was much left for him to do, for during his fifteen years as conductor he brought the standard of the concerts nearer to the high plane that Major Higginson desired.

★ ★ ★ ★

Time changes so many things. . . . A will drawn a few years ago now may not represent the real wishes of the maker . . . in its present form its probate may seriously affect the interests of the very persons it is supposed to benefit. While we do not draw wills our experience as Executor and Trustee may be of help to you in finding out whether or not your will is one that needs immediate revision.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 193

Programme 197

Analytical Notes by Philip Hale:

Haydn Symphony in G major, "Oxford," No. 92 198
(Haydn's Symphony No. 17 in F major will be played instead of the above symphony)

Harriet Cohen . . . Biographical Sketch 213

Bax . "Winter Legends" for Orchestra and Piano 214

Entr'acte: A Great Symphonist: Art of Jân Sibelius
By F. Bonavia
(*Daily Telegraph,* London, January 23, 1932) 220

Sibelius . Symphony No. 1 in E minor, Op. 39 222

Advance Programme 231

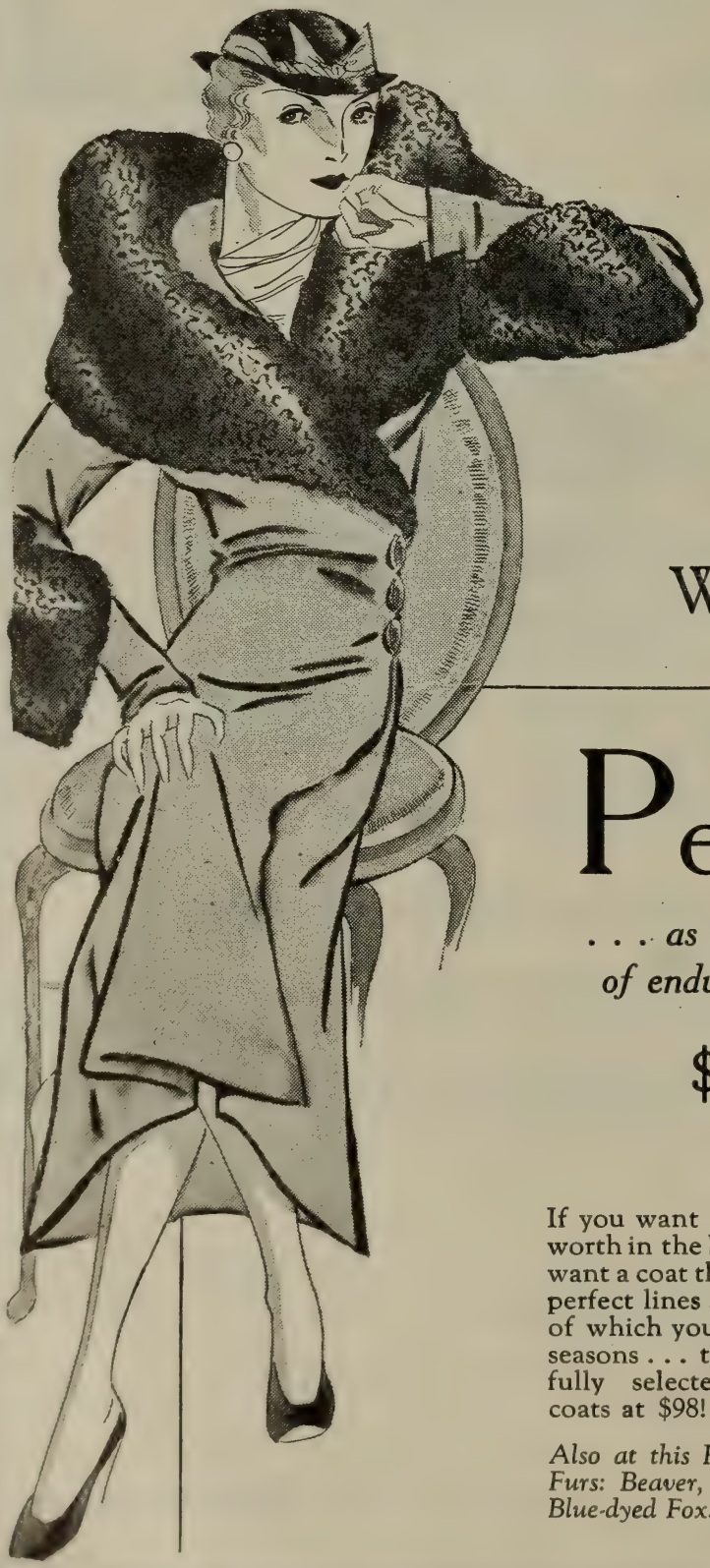
Special Concert Announcements 232–236

Teachers' Directory 237–240

Personnel . . . . . Opposite page 240

Chandler & Co.

Famous for Style for Over a Century



Women's or
Misses' Coats
Third Floor

We Suggest

Persian

. . . as a Beautiful Fur of enduring smartness!

$98

If you want a coat that displays its worth in the beauty of furs . . . If you want a coat that has distinction in its perfect lines . . . If you want a coat of which you'll be proud for several seasons . . . then do see these carefully selected, beautifully furred coats at $98!

Also at this Price . . . these Expensive Furs: Beaver, Kolinsky, Mink, Silver or Blue-dyed Fox.

Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 11, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 12, at 8.15 o'clock

Haydn . . . Symphony No. 17 in F major, for String Orchestra

I. Allegro.
II. Andante.
III. Finale.

Bax . . . . . "Winter Legends," Symphonie Concertante for Pianoforte and Orchestra

I. Allegro.
II. Lento molto espressivo.
III. Molto moderato.

(First time in the United States)

Sibelius . . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

SOLOIST

HARRIET COHEN

STEINWAY PIANO USED

There will be an intermission before the symphony of Sibelius

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY IN G MAJOR, "OXFORD" . . . . . JOSEF HAYDN

(Instead of the above symphony, Haydn's Symphony No. 17 in F major will be played)

(Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809)

This symphony is marked "Letter Q" in the catalogue of the London Philharmonic Society; No. 9 in the Peters edition; No. 2 in the edition of Rieter-Biedermann; No. 31 in Sieber's edition; No. 11 in La Duc's; No. 20 in the Library of the Paris Conservatory.

It is called the "Oxford" because it was performed at the second concert (July 7, 1791) of the three given while Haydn was at Oxford, England, to receive his degree of Mus. Doc. from the University.

The concert began at 7 P.M. The program was a long one. Handel's overture to "Samson"; aria, "So much Beauty," from Handel's "Esther," sung by Master Mutlow;* a violoncello concerto played

*This Oxford singing-boy took the place of the famous and beautiful soprano, Anna Maria Crouch (1763–1805), who fell dangerously sick at Henley on her way to Oxford. Anna Selina Storace (1766–1817) was the daughter of an Italian double-bass player at London and the sister of Stephen Storace, the composer. She studied in London, and then at Venice with Sacchini. She sang in Italy from 1780 to 1782, when to Vienna in 1784, created there the part of Susanna in Mozart's "Marriage of Figaro" (1786), returned to London and left the stage in 1808. Giacomo David (born Davide), born at Presezzo in 1750, was a distinguished tenor in Italy as early as 1770. He sang for the last time in Genoa in 1811, and died at Bergamo in 1830. Michael Kelly, composer, singer, and manager, was born at Dublin in 1762. He studied there and at Naples. He sang in Italy and at Vienna, created the parts of Don Basilio and Don Curzio in Mozart's "Marriage of Figaro." He died at Margate in 1826. His "Reminiscences"

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

by Mr. Sperati; aria, "Quel desir che amor un dì," by Storace, sung by Sgra. Storace; a chorus from Handel's "Alexander's Feast," made up the first part. The second opened with a symphony (MS.) by Haydn, "expressly intended for this concert." An aria from Handel's "Saul," sung by Sig. David; a violin concerto by Master Clement and played by the youthful composer; Mengozzi's aria, "Donna chi vuol vedere," sung by Mr. Kelly; Purcell's "From Silent Shades and the Elysium Graves," sung by Sgra. Storace; the hailstone chorus from Handel's "Israel in Egypt"; and a glee sung by Kelly, Webb, and Bellamy, made up the second part. There was an attempt to shorten this part, but the students, "gentlemen of the square cap," would not hear of it. The third part included an aria, "Whither, my Love," sung by Sgra. Storace; a concertante by Pleyel, played by Cramer, Dance, Patria, Sperati; an aria by Sarti, sung by Sig. David; Handel's "Let the Bright Seraphim," from "Samson," sung by Sgra. Storace; and a chorus from the same oratorio.

In spite of the words "expressly intended for this concert," it is

(1826), a book of most entertaining gossip, was written by Theodore Hook. Clement afterward became a celebrated virtuoso, and was the first to play Beethoven's violin concerto. The Bellamy who took part in the glee was probably Richard Bellamy (1743–1813), one of the best basses of his day and a composer of church music, glees, and other works.

SUITABLE FOR GIFTS OR GENERAL READING

MUSIC:
AN ART AND A LANGUAGE
By WALTER R. SPALDING
"The best book on music that has yet come from America." —*Musical Opinion, London.*
Price, $2.50 net

CRITICAL AND HISTORICAL ESSAYS
By EDWARD MacDOWELL
"Especially valuable to those who desire to secure the essential elements of a liberal culture in music." —*The Musician*
Price, $2.00 net

A SHORT OUTLINE OF MUSICAL HISTORY
From Ancient Times to the Present Day
By CUTHBERT HARRIS
"Giving terse characterizations of periods, schools and composers, with listing of their chief works. Musical instruments are also analyzed and storied in brief." —*Musical Courier*
Price, $1.25 net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

not probable that this symphony was composed for the occasion, but we do not know whether it had been played before in public. Leopold Schmidt, in his "Joseph Haydn" (Berlin, 1898), says that the symphony had been played, and that the trumpets and drums were added later by the composer, but he cites no authority for this statement. Some say it was probably written about 1788. We are told that Haydn intended to have the work, "one of his favorite compositions," performed at the first Oxford concert, July 6, but he arrived too late for rehearsal, and one that was already familiar was played. Cramer was the "leader," Dr. Hayes was the chief conductor. Haydn sat on the organ bench, and it is said indicated the *tempi*. At the rehearsal for the second concert Haydn conducted the "Oxford" symphony. The *Morning Chronicle* in its report said "a more wonderful composition never was heard. The applause given to Haydn who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise." Haydn was much pleased with the orchestra.

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement opens with an introduction, Adagio, G major,

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

3-4. The introductory melodic thought is not developed. The main body of the movement, Allegro spiritoso, G major, 3-4, begins with the first theme, a quiet thesis in the strings, and a loud antithesis in full orchestra. (Some regard this theme as two themes in reality.) This theme is followed by subsidiary passage-work. The theme returns in first violins and flute, and is developed at greater length. It comes again, still in the tonic, in the violins against a counter-figure in the oboes, and there is a new version of the subsidiary. This leads into what some regard a second theme, and what others prefer to name a short conclusion theme. The free fantasia is long for Haydn; and it is at times elaborate in imitative counterpoint. The recapitulation is much more developed than the first part, and there is a rather long coda.

The second movement, Adagio, D major, 2-4, begins with a long melody for violins, which is afterward taken up by the flute. The second portion of the movement is in D minor. This theme is interrupted by a gentle episode for wind instruments; the theme is repeated, then the major theme returns, and a major version of the second theme appears near the end as a coda.

The third movement, Menuetto, Allegretto, G major, 3-4, is the regular symphonic minuet of Haydn's day. The trio is in the tonic.

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Paris Fashions"

—new collection of imports and our own adaptations—showing the latest lines—the most chic ideas—from the most recent Paris openings—

CUSTOM MADE—READY TO WEAR

The fourth movement, Presto, G major, 2-4, is a rondo on two dance themes, which are not strongly contrasted. There is elaborate working out in the middle section.

*
* *

The history of musical degrees at Oxford and Cambridge has been characterized as "consistently anomalous and obscure." The holders were not recognized as on the same level as the ordinary graduates; they were never asked to reside, and until after the middle of the nineteenth century there were no formal examinations instituted, but applicants had to submit some kind of an exercise. The Doctorate was at first of a vaguely honorary character. The first Oxford Mus. Doc. of whom there is exact knowledge was Robert Fayrfax* (b. about 1465–70; d. 1521). He was given his degree in 1511, having received a similar degree at Cambridge in 1502; but he probably was not the first. The holders were not expected to teach, even as

*Fayrfax was "one of the most outstanding figures in the history of early sixteenth Century English music. Robert Fayrfax stood at the head of the reactionary school of composers who broke away from the traditions of the Low Countries." In 1520 he accompanied Henry VIII to the historic Field of the Cloth of Gold, occupying the first position in the list of Gentlemen of the Chapel Royal. For a full account of his life and music see "A Biographical Dictionary of Old English Music" by Jeffrey Pulver, pp. 180–184 (London and New York, 1927).

I CAN HELP YOU and I'D LIKE TO
. . . Would you like to have me?

In the majority of families in America, little effort or attention has been made in the past to balance the family budget—although unconsciously most of them do know *approximately* whither they are going.

This is because no previous living cost figures have been in hand upon which to base a fair estimate for the future.

It isn't the most exciting thing in the world to systematically record income and expenses, but really, starting the New Year, isn't it the sound thing to do, and particularly in these times? All well-run businesses do it.

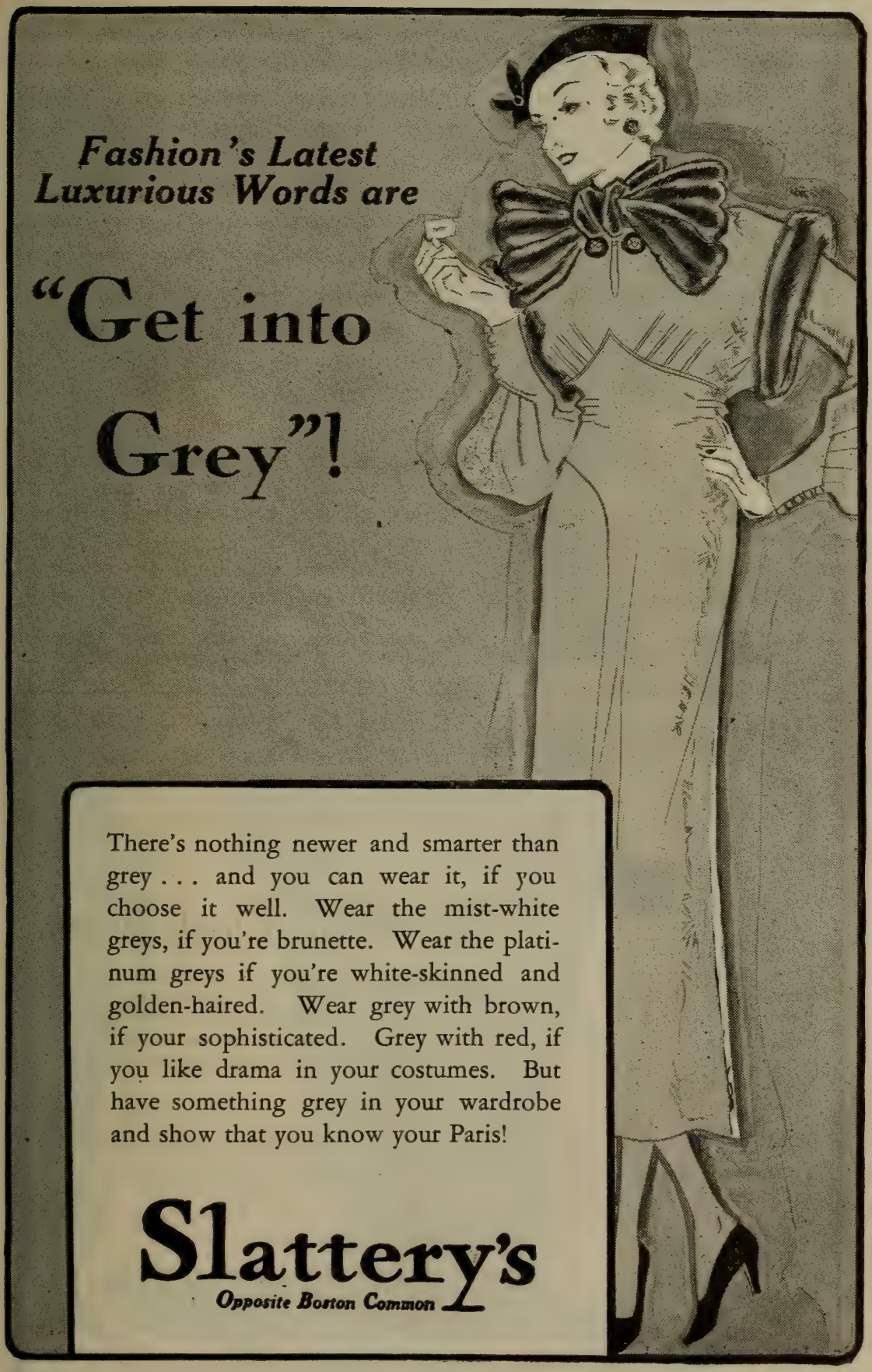
And here is where I can help. I have the proper vehicle in which these items may be recorded in a well-arranged Budget Book which has in it a table, which you can use as a guide, because it shows how families on incomes from $2,000 to $25,000 distribute them.

Just drop me a line and say "Send me your Home Budget", and you shall have it.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON


Fashion's Latest
Luxurious Words are
"Get into
Grey"!
There's nothing newer and smarter than grey . . . and you can wear it, if you choose it well. Wear the mist-white greys, if you're brunette. Wear the platinum greys if you're white-skinned and golden-haired. Wear grey with brown, if your sophisticated. Grey with red, if you like drama in your costumes. But have something grey in your wardrobe and show that you know your Paris!
Slattery's
Opposite Boston Common

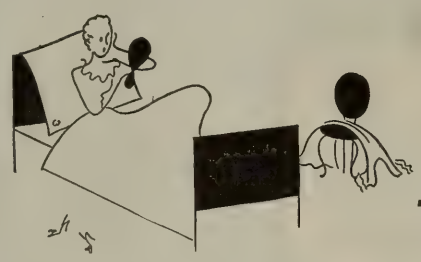
a matter of form. "The 'exercise' seems at first," according to Mr. Ernest Walker, "to have been regarded not so much as a test of the candidates' qualifications as an element in the music that formed part of the ceremonies at the University 'Act' and on other public occasions. The 'Music Act,' however, existed to some extent independently of degree exercises."

The Oxford concerts were held in the Sheldonian Theatre, built by Sir Christopher Wren in 1664–69 after the model of the Marcellus Theatre at Rome. The chorus was strengthened by singers from London, Windsor, Lichfield, Worcester, and other places. The most famous solo singers were engaged; the orchestra was composed of virtuosos and the best routine players from London. The works that were crowned were performed usually at the second concert.

The degree of *Mus. Doc. honoris causa* was not infrequently given. In 1789 Friedrich Hartmann* Graf (1727–95), chapel master at Augsburg, received it. The fee demanded was one hundred guineas. Hawkins said in his history of music (1776), "This degree is not much sought after nowadays." Handel, asked why he did not accept the diploma offered to him at Oxford in 1733, replied: "Vat de dyfil

*Not Hermann, as Fétis has it. The family name is spelled "Graff" by some biographers; but Gerber, a contemporary and fellow countryman, gives only one "f."

Dilemmas Elizabeth Arden has solved



DILEMMA No. 5.

The Alarm Clock Blues

They played "Three O'Clock in the Morning." You begged to go home. You wished some kind soul would remember you were a "busy executive," with a meeting at 11:30 a.m. And now the alarm clock is shrieking. The first sight of yourself in a mirror sends you back with a groan. You've got to do something . . . you've simply got to look and *feel* fresh by the time you get to the office. What to do, what to do . . .

SOLUTION: You reach for the phone, call Kenmore 4784, and ask for an immediate appointment for a Muscle-Strapping Skin-Toning Treatment. In the Elizabeth Arden Salon a competent attendant applies creams and ointments that effect an immediate and amazing revivification. Your skin tingles with new life, your eyes become clear and bright again. You are your clever, self-confident self again, ready to prove that a woman can hold her own!

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON

NEW YORK LONDON PARIS BERLIN ROME

Isn't it always a festive
occasion— shopping at
Jays?
Boston
Temple Place
Eleven

I trow my money away for dat de blockhead wish? I no vant." Chrysander, referring to this story, published in "A. B. C. Dario Musico" (Bath, 1780), says that the fee need not have alarmed the composer, for the degree *honoris causa* was given without charge. Hadyn entered in his notebook: "I had to pay one and a half guineas for the bell peals at Oxforth (*sic*) when I received the doctor's degree, and a half a guinea for the robe. The journey cost six guineas."

Haydn gave a full account of the festivities at Oxford in a letter to Marianne von Genzinger. He sent the letter to her—it is unfortunately lost—by Joseph Diettenhofer, a pianist and composer, who was returning to Vienna. Haydn was persuaded by his London friends, among them Dr. Burney, to take the degree, which was on the morning of July 8, 1791, in the crowded Sheldonian Theatre "voluntarily and liberally" conferred on him. At the concert given that evening Haydn was in his Doctor's clothes, black silk gown and cap. The *Public Advertiser* of July 12 said: "They [the spectators] were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred on him, the silent emphasis with which he thus expressed his feelings, met with an unanimous and loud clapping."

This entry is in the Oxford "Catalogue of All Graduates": "Haydn (Joseph, Composer to his Serene Highness the Prince of Eszterhazy [*sic*]) cr. D. Mus. July 8, 1791." No diploma was made out. An "Act of Convocation" was entered in the Register: "Die Veneris octavo

Experience Series—No. 2

SAVINGS BANK or ANNUITY

BOTH ARE SAFE

Principal preserved

Moderate interest at variable rate.

If principal is consumed, income in later years fails.

"Refund" Annuity.

Large Income.

Fixed Income.

Balance between investments and amount received by annuitant before death repaid to heirs:

And in no case can the annuitant outlive the Income.

RATE OF "REFUND" ANNUITY INCOME.

	Man	*Woman*
At 55	7.25%	6.76%
At 60	8.01%	7.41%
At 65	8.99%	8.23%
At 70	10.25%	9.28%

Without Refund feature, a larger income is obtainable.

Most of the money brought in to me for Annuities this year has been taken from Savings Bank Accumulations.

Leave part in Savings Bank for emergency.
Put part into Annuity for lifelong larger income.

R. O. WALTER **100 Milk Street, Boston**

Please send descriptive leaflets and income at my age under Refund (no refund) Annuity.

Name ..... **Age** .....

Address .....

Knowing "How" and "Where" to Obtain

ORIENTAL RUGS of unquestioned merit

GENERATIONS of experience have taught us the pitfalls of the Oriental rug trade; the cunning and tricks by which inferior rugs are made to look meritorious; and the psychology necessary in dealing with the Eastern mind so as to get the most advantageous price.

We have been in business long enough to know what weaves will give lifetime service; what types actually improve with use; and what are no bargain at any price.

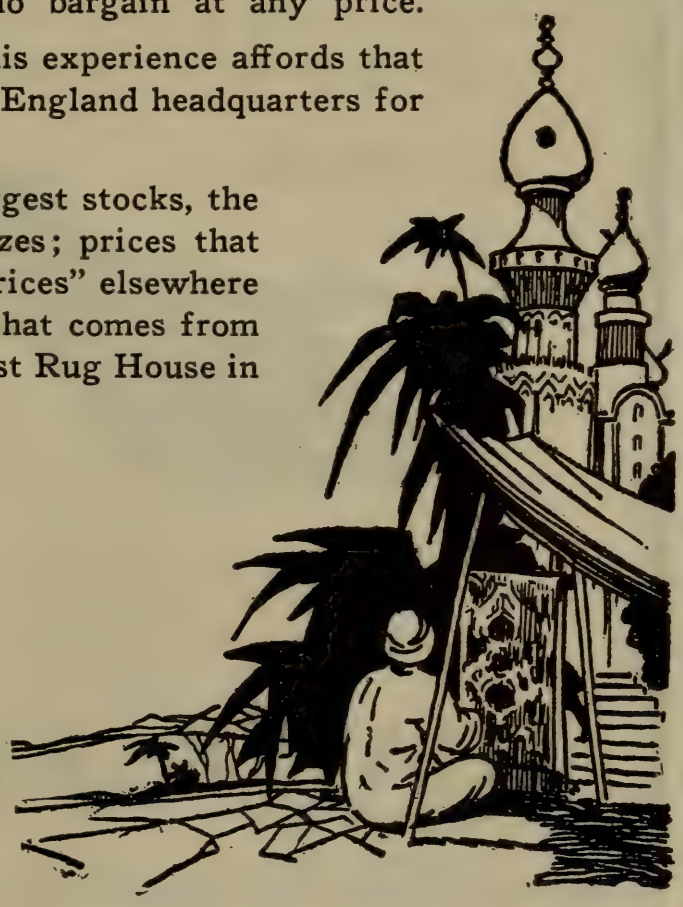
It is the protection this experience affords that has made Pray's New England headquarters for Oriental Rugs.

Here you have the largest stocks, the greatest variety of sizes; prices that meet so-called "sale prices" elsewhere — and the assurance that comes from dealing with the Oldest Rug House in America.

JOHN H. PRAY
& Sons Co.

646 Washington Street

Deferred Payments if desired



die mensis Julii anno Dom. 1791 causa Convocationis erat ut . . . grata celebraretur publicorum Benefactorum Commemoratio . . . et ut alia negotia academica peragentur . . . Proponente . . . Domino Vice Can cellario placuit venerabili coetui ut celeberrimus et in re musica peritissimus vir Josephus Haydn ad Gradum Doctoris in Musica honoris causa admitteretur." Haydn afterwards sent the University, as his exercise, a *canon cancrizans a tre** on the words, "Thy voice, O Harmony, is divine." The music was afterwards used for the first of the Ten Commandments. He set all the Commandments in canon form during his stay in London.

* * *

Music was not held in honor by all Oxonians in the eighteenth century. "Reliquiae Hearnianae: The Remains of T. Hearne, M.A.," first published in 1857, bears curious testimony to this fact. The eminent antiquarian, Thomas Hearne (1678–1735), was educated at Edmund Hall, Oxford, and was assistant librarian of the Bodleian Library. In these Memoirs Hearne declares that Handel was invited by the Vice-Chancellor of the University to give concerts at Oxford. Hearne's language had often the bluntness and the coarseness of old antiquarian disputants.

"1733, July 5.—One Handel, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in musick this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested him so to do, and as

*A canon by retrogression for three voices; entitled *cancrizans* on account of the crab-like motion.

$12.50

You'll find this attractive suede pump with toe-tip and heel of patent leather on sale at our Uptown Shop, 414 Boylston Street. In black only

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Heirlooms of the future!

Culture Pearls

at the lowest price we have ever offered

$25

Try as you will, you can not tell the difference between these scientifically produced culture pearls and natural Oriental pearls. It takes a connoisseur to do that because their lustre, texture and even slight irregularities in shape are identical with those in pearls costing 5 times as much. They are imported from one of the largest and finest "oyster farms" in Japan.

R. H. STEARNS COMPANY

an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5*s*. a ticket. This performance began a little after 5 o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. The Vice-Chancellor is much blamed for it. In this, however, he is to be commended, for reviving our Acts, which ought to be annual, which might easily be brought about, provided the statutes were strictly follow'd, and all such innovations (which exhaust gentlemen's pockets and are incentives to lewdness) were hindered."

"July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell (*sic*) and (his lowsy crew) a great number of forreign fidlers, they went to Abbington, and yesterday began to act there, at which were present many gownsmen from Oxford.

"July 8.—Half an hour after 5 o'clock, yesterday in the afternoon, was another performance, at 5*s*. a ticket, in the Theatre by Mr. Handel for his own benefit, continuing till about eight o'clock. *N.B.* His book (not worth 1*d*.) he sells for 1*s*."

Victor Schoelcher, quoting this in his Life of Handel, adds a quotation from Molière's "Amphitryon": "Cet homme assurément n'aime pas la musique."*

*Sosie, afraid of Mercure, begins to sing.

MERCURE. Qui donc est ce coquin qui prend tant de licence
Que de chanter et m'étourdir ainsi?
Veut-il qu'à l'étriller ma main un peu s'applique?
SOSIE. Cet homme assurément n'aime pas la musique (act i., scene ii.).

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

Contemporaneous pamphlets tell of Handel's deeds in Oxford.

"The Oxford Act, A.D. 1733, Thursday the 5th of July. About five o'clock the great Mr. Handel shew'd away with his 'Esther,' an oratorio, or sacred drama, to a very numerous audience, at five shillings a ticket. . . . Saturday the 7th: The Chevalier Handel very judiciously, forsooth, ordered out tickets for his 'Esther' this evening again. Some of the company that had found themselves but very scambingly entertained a tour dry disputations, took it into their heads to try how little fiddling would sit upon them. Such as cou'dn't attend before, squeezed in with as much alcrity as others strove to get out, so that e're his myrmidons cou'd gain their posts, he found that he had little likelihood to be at such a loss for a house as, once upon a time, folks say he was. So that notwithstanding the barbarous and inhuman combination of such a parcel of unconscionable chaps, he disposed, it seems, of most of his tickets, and had, as you may guess, a pretty mottley appearance into the bargain."

Tuesday, the 10th: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying, that truly it was his opinion that the theatre was erected for other guise purposes, than to be prostituted to a company of squeeking, bawling, outlandish singsters, let the agreeman be what it wou'd."

Another pamphlet is in the form of a ballad opera in which undergraduates complain that these solemnities run them into debt:—

"THOUGHTLESS. In the next place, there's the furniture of my room procur'd

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

me some tickets to hear that bewitching music, that cursed Handel, with his confounded oratorios; I wish him and his company had been yelling in the infernal shades below.

"HAUGHTY. I don't see what occasion we had for this Act, unless it was to ruin us all. It would have been much more prudent, I think, had it pass'd in the negative; for I am sure it has done more harm than good amongst us; no one has gain'd anything by it but Mr. Handel and his crew."

On the other hand, the *Gentleman's Magazine* for July, 1733, reported that "Athalia" was received at Oxford "with vast applause before an audience of 3,700 persons."

Schoelcher adds in a foot-note: "To obtain a diploma, it is only necessary to write in a passable manner, a cantata for eight voices, provided always that you can add to the cantata a sum of one hundred guineas. This degree is not much sought after now-a-days." Schoelcher's Life of Handel was published in 1857. The copy from which I here quote was given by the author to Churchill Babington, who enriched it with marginal notes. Babington underscored "passable" in the last quotation, and wrote in the margin as follows: "It is well known that the exercises for musical degrees used to be little better than merely passable, some scarcely that. But to obtain a degree now, something more is required." After mentioning that certain candidates for B. Mus. were required to write a fugue at the examination, he says: "I believe the same is done at Oxford by Sir F. Ouseley. If Schoelcher were to examine Sir F. Ouseley's 'Polycarp,' he would see what he would be likely to require. It was his *own exercise.*" The Rev. Sir Frederick Arthur Gore Ouseley (1825–89) was made professor of music at Oxford in 1855. He was given the degree of Mus. Doc. the year before. In 1862 he instituted formal examinations for both degrees, "and regularized the hitherto very vague 'exercise.'" In 1890 the public performance of the Doctorate exercise was abolished. Mr. Ernest Walker, in his article "Degrees in Music," published in the 1904 edition of Grove's Dictionary of Music and Musicians gives the later regulations for the D. Mus. degree: (1) "An exercise, being a secular or sacred cantata scored for a full orchestra. (2) Final examination, including Eight-part Harmony and Counterpoint, Original Composition, Instrumentation, and the History of the Art of Music." The fee for the D. Mus. degree is £32 2*s*. Women are examined, and certificates are granted to them. The recipients of the degree, male or female, are absolutely non-residential. In academical rights they rank only just above undergraduates and below Bachelors of Arts. "And it is more than doubtful if they could have entrance to a ceremony announced as for 'graduates.'"

HARRIET COHEN, pianist, was born in London, which is now her home. She studied at the Royal Academy of Music of which institution she is now a Fellow, under Tobias Matthay, and later under Ferruccio Busoni. She made her début in London by giving a recital with John Coates in June, 1920. Shortly afterwards she

played at Sir Henry Wood's Concerts in Queen's Hall. In 1924 she took part in the International Festival of Contemporary Music at Salzburg. In 1925 she was applauded in Berlin, especially for her playing of Bach, and in that year she was engaged to play at the first All Bach concert at Queen's Hall, London; in 1930 she was asked by the Bach Gesellschaft to play Bach's music at Eisenach. She has played with orchestra and in recitals in Germany, France, Holland, Austria, Hungary, Czechoslovakia, Denmark, Poland, Switzerland and Spain, and with the leading string quartettes of Europe.

She came to the United States in 1930; played with the Cincinnati Orchestra on December 9, 10 (Walton's Sinfonie Concertante, and music by Bach), and on November 12 of that year gave a recital in New York (Bach's D minor piano concerto, Brahms, de Falla, Byrd, ending with Arnold Bax's Sonata in G major.

This year unusual tribute was paid her: "A Bach Book, for Harriet Cohen," containing music by Bach in the form of transcriptions, dedicated to her, by Bantock, Bax, Lord Berners, Bliss, Bridge, Goossens, Howells, Ireland, Lambert, Vaughan Williams, Walton and Whittaker.

The first performance by her of this book was at London, on October 17, 1932. Lionel Tertis, viola, was the assisting artist.

"Winter Legends," Sifonia Concertante for Piano and Orchestra
Arnold Edward Trevor Bax

(Born at London, England, on November 6, 1883; living in London)

"Winter Legends" was performed for the first time at a B. B. C. Concert at the Queen's Hall, London, on February 4, 1932. Miss Cohen, to whom the work is dedicated, was the pianist. Dr. Adrian Boult conducted. The programme also comprised Beethoven's "King Stephen" Overture; Brahms's violin concerto, played by Adolf Busch; John Ireland's "Mai Dun" Rhapsody.

Bax gives no argument, no motto to the work. This led Mr. Ernest Newman to write in the *Sunday Times* of February 9:

"Bax, I am glad to see, is at last mustering up courage enough to admit that some of his later work is programmatic. More composers would be glad to make the same simple admission had they not been scared stiff by the superficial æstheticians who insist on the necessity of music being 'pure,' the implication being that any music that has the remotest connection with 'literature' is necessarily impure, and therefore ineligible for admission into the musical

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

heaven. The result of the activities of this self-appointed Vigilance Committee for Musical Morals has been to turn most composers into musical hypocrites. They have indulged in secret in this delightful but forbidden dalliance with 'literature,' and then denied in public that they even know the naughty lady by sight; while as for ever having called at the house—.

"It is true that Bax does not tell us much about the programme basis of 'Winter Legends.' The work, it seems, 'has no programme which could be set down in words'; each hearer has 'full liberty to associate it with any heroic tales of the far North, even with the Arctic Circle.' Having braved the Vigilance Committee and the Prohibitionists to that extent, Bax really might have dared them to do their damndest and told us outright what were the legends that not only set his imagination at work in the first place, but obviously shaped its course for it at a dozen points. For even after making all allowances for the disabilities under which the listener labors at the first hearing of a long new work, it is manifest that the inner connection of this music will never be perfectly clear throughout as music pure and simple. Any listener experienced in these things can lay his finger on passage after passage and say with confidence that the guiding thread here is not purely musical,

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

but a blend of the musical and the literary; and until the composer takes us more fully into his confidence he cannot expect us to see the same organic unity in the work that it has for him.

"The music is extraordinarily rich in imaginative suggestion; whatever the legends were that prompted it, they have been seized in their inmost essence by the composer and retold in an orchestral language that is the most subtle and the most varied that Bax has yet given us. Our one trouble in listening to it is that often it is difficult to see just why this passage should follow that or lead into the other, the reason being, as I have tried to indicate, that the connective tissue does not explain itself in terms of music alone.

"The performance, so far as one was capable of judging, was excellent; certainly the piano part, in the safe hands of Miss Harriet Cohen, was exactly what the composer meant."

* * *

Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was known as one of the most brilliant students in the history of the Academy. His early works are the Pianoforte Trio (1906); "Fatherland," for tenor solo, chorus, and orchestra (1907); the orchestral poem "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time. The pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result.

Mr. Edwin Evans says in his study of Bax (*Musical Times,* London, March and April, 1919): "At an early age he came under the influence of the Neo-Celtic movement, and he has taken an absorbing interest in everything appertaining to Ireland—folk-lore, literature, music, and the glamour of the wonderful Atlantic coast. The Celtic influence is plainly visible in all his musical work, which has frequently been described as the equivalent in music to the poetry of W. B. Yeats. Its special quality is a paradoxical blend of musical thought, which, however evanescent its expression, is as definite as it is concise, with a sense of beauty that demands a continuous softening of outlines. The word 'atmosphere' has fallen into disrepute through being so constantly associated with nebulous writing, but here it will serve. As with most artists who have come

under the fascination of the 'Celtic' fringe, Arnold Bax's musical thought is in its essence so lucid that it loses nothing by being placed in an atmosphere which would reduce ill-defined ideas to a state of solution. He can afford the luxury of surrounding it with mystic vapours because they do not obscure it, and because his sense of beauty is so keen that he can express it by hyperbole when it suits him, though his method is generally more direct. In the end his inventiveness can always be relied upon to bring to the point of his pen whatever may be necessary to counterbalance the Celtic mirage. The sense of atmospheric beauty and the inventiveness are, in fact, compensating qualities in his work. Where one tempts to fuse and decentralize, the other is always at hand to supply new elements of cohesion. It is a curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few. In his larger works it enables him to allow his ideas to become fluid with the full confidence that they will not lose their plastic shape, and in smaller compositions, such as his pianoforte pieces, it gives him an unusual degree of liberty in dealing with the background before which the musical idea is presented in motion. It is from this freedom in the background that the apparent difficulty of his music arose, but it is impossible not to notice that it has constantly tended to diminish.

"With the exception of the 'Festival Overture,' composed in 1909, practically all his orchestral works have the Irish tinge, which as-

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

sumes 'nationalist' aspect in the fantasy 'In the Faery Hills,' the scene of which is laid in a remote part of Kerry. . . . The general mood of the music is suggested by the sombreness of the dusky mountain side, and its activities depict the hosting of the 'Sidhe,' as the Irish faery people are called."

For a time Bax turned to Swinburne: witness his "nympholept" and the Symphony in four connected sections "Spring Fire." "The formal scheme of the composition was influenced in a large measure by the beautiful first chorus in 'Atlanta in Calydon' ('When the hounds of spring are on winter's traces'). Indeed, the exuberant and pagan qualities of much of the earlier writings of Swinburne color the musical content of the fantasy throughout."

* * *

The following compositions by Bax have been performed at concerts of the Boston Symphony Orchestra in Boston:

1920. December 17, Symphonic poem, "An Sluagh Sidhe" ("In the Faery Hills") (Mr. Monteux conductor).
1922. December 15, Symphonic Poem, "November Woods" (Mr. Monteux).
1925, April 17, Symphonic Poem, "The Garden of Fand" (Dr. Koussevitzky).
1927. December 16, Symphony, E-flat minor, No. 1 (Dr. Koussevitzky).
1929. December 13, Symphony in E minor and C, No. 2 (first performance) (Dr. Koussevitzky).
1930. January 3, Symphony No. 2 (Dr. Koussevitzky).

Bound Volumes
OF THE
Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes on all works performed during the season.

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"
LAWRENCE GILMAN in the *N. Y. Herald and Tribune*

Price $6.00 per volume

Address
SYMPHONY HALL
BOSTON, MASS.

A GREAT SYMPHONIST: ART OF JÄN SIBELIUS

By F. Bonavia

(*Daily Telegraph*, London, January 23, 1932)

Mr. Cecil Gray's study of Sibelius appears at a very opportune moment, for if the wide popularity of "Valse Triste" gave once a wrong version of its composer's genius, the devoted labors of Sir Henry J. Wood and Sir Hamilton Harty are bearing fruit, and the public at large is beginning to appreciate Sibelius at something like his true worth. If much that should be fairly familiar remains unknown, the symphonies have achieved such a measure of success that they are not likely to be lightly dismissed in the future.

The violin concerto may still fail to convince concert promoters, but wherever it has been played by Mr. Arthur Catterall the English audience has never failed to declare its delight in the performance. This may be less than one could wish—Mr. Gray thinks it far too little—but it is something, considering the obstacles that inevitably impede the course of any art that is profoundly individual and profoundly original.

Moreover, the modern amateur has difficulties to contend with which were unknown to the last generation. It is not easy to discriminate between the rival claims advanced today by the various schools of every country. And in England, the practitioner of music who found in the old Germanic tradition a watertight foundation for his theoretical knowledge may still look with suspicion on a composer who indulges in "pedals" as freely as Sibelius, and, without explanatory programmes, puts harmony to new uses.

The comparatively slow progress in the appreciation of Sibelius when contrasted with that of Grieg is but the measure of the former's originality. Grieg owed his rapid success to the fact that he grafted a new plant onto an old but vigorous stem. The flower which came of it was small and charming; in shape it was something new

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

TELEPHONE, CAPITOL 7219

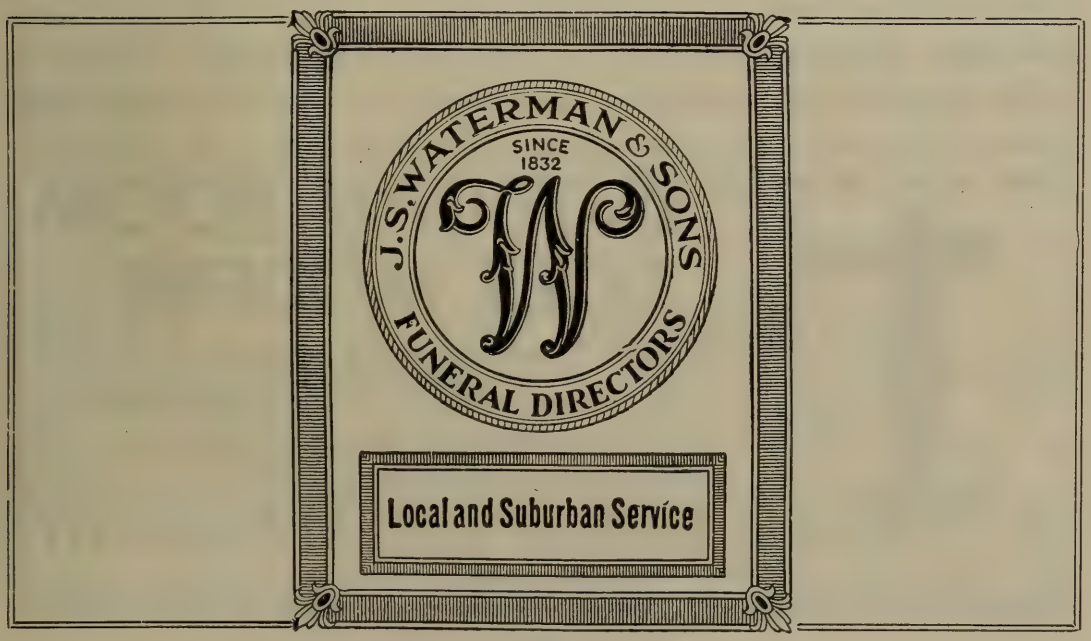
and delicate; but in every other way it conformed with accepted notions of what such a growth should be.

The compositions of Sibelius we know best suggest an artist who has lived his life and developed his art apart from the main currents of European music. There are exceptions. But in his most characteristic works, the shape of his melodies, the constitution of his harmonies, his use of the piano or the orchestra, are unlike anything written by any other composer. He is just the kind of musician whose aims and ideas can be better understood and more firmly grasped after the study of such a book as this.

Before coming to close quarters with his subject, Mr. Gray has had to clear the ground of various misconceptions—which he has done with engaging ruthlessness. Sometimes he overshoots the mark. It is a little unkind of him to suggest that Helsingfors is supposed by most people to be a collection of log-cabins and ice-huts, and that Finland is inhabited by a backward and primitive race. More often, however, there are excellent reasons for his strictures.

It is lamentable to think that Sibelius's music for "The Tempest" has never been heard in England, and, indeed, is unlikely to be heard, "since there is no theatre capable of accommodating an orchestra as large as that employed by Sibelius." And there is nothing to be said in defence of various heresies of Weissman and others mercilessly exposed by Mr. Gray. He is most illuminating when, in the preliminary chapters, he traces one by one the links connecting the art of the composer with the genius of his race. He is not obsessed by the idea of "nationalism," and, indeed, he has taken pains to make clear the difference between the conscious nationalism of a De Falla or Bartok on the one hand and the unconsciously national character of a Monteverdi.

Having thus eliminated every possibility of misunderstanding, Mr. Gray traces the connection between the love of nature, the undefinable "magic" typical of Sibelius's music, and certain fea-



tures of Finnish life and modern Finnish architecture described in a passage of prose that is not less eloquent for being restrained.

As an interpretation of Sibelius's art the volume is admirable. The analysis of the symphonies, like the summary of miscellaneous works, is always penetrating, sober, and scholarly. Here and there a passage may seem to betray a touch of intolerance. And yet on reflection it must be acknowledged that it is not the author's judgment which is at fault. It may seem ungenerous to say of Franck's symphony that it is "the unapproachable model of everything that should be avoided in symphonic writing." But it cannot be denied that it is, as Mr. Gray asserts, long-winded, that its melodies are clogging, and its chromatic harmonies "slimy."

No doubt some will open their eyes wide when they read that not even the "Eroica" and the "Choral" can rank above Sibelius's second, fourth, and fifth symphonies for constructive mastery and intellectual power. But Mr. Gray admits that Sibelius lacks warmth and humanity: "One will search in vain for anything to compare with the deep, heart-searching, slow movements of Beethoven, which seem to bear within them the very secret of the universe, and go far to justify the ways of God to Man."

Symphony in E minor, Op. 39

Jean Julius Christian Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed eight symphonies. The first was composed in 1899 and published in 1902. The first performance was at Helsingfors on April 26, 1899. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, Wilhelm Gericke, conductor.

The symphony is scored for two flutes, two oboes, two clarinets,

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accom-

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind **MINERVA CAFETERIA** Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

panied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

"The substratum (of the symphony) is national; in fact, one may say that if the principal subjects are predominantly Slavonic in character, the subsidiary ones are often distinctively Finnish, and the atmosphere of storm and conflict which pervades the entire work is largely the outcome of a kind of revolt on the part of this thematic rank and file against their lords and masters. In this way the symphony presents a symbolical picture of Finnish insurrection against Russian tyranny and oppression. Not that I would suggest for a moment that the composer had any such purpose in mind while writing it, but there would be nothing surprising if there were an unconscious correspondence between the state of mind of the composer and the position of his unhappy country at the time when the symphony was conceived, at the very height of the Tsarist per-

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

secution. On the contrary, it would be surprising if there were not."*

* * *

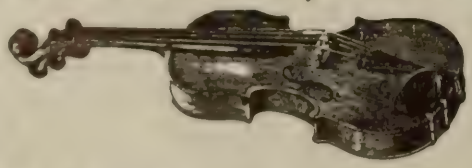
"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vastly open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the

*"Sibelius," by Cecil Gray (London, 1931).

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

DOLL & RICHARDS
PASTELS By LAURA HILLS
WATERCOLORS By H. ANTHONY DYER
SKETCHES By NANCY DYER
138 NEWBURY STREET BOSTON

WEEMAN, BEAL & HOLMBERG
. . IMPORTERS . .
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection



northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

* "Musical Portraits" (New York, 1920).

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

from my very childhood on. My first composition to be performed was variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

* * *

These works by Sibelius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1904. March 12, Symphony No. 2 (Mr. Gericke).
1907. January 5, Symphony No. 1; April 20, Violin Concerto (Maud Powell) (Dr. Muck).
1908. November 21, "A Song of Spring," Op. 16; "Finlandia" (Mr. Fiedler).
1910. January 1, Symphony No. 2; March 5, "A Sagä"; April 2, Élégie and Musette from Suite "King Christian II." and Valse Triste from music for "Kuolema"; October 22, "Finlandia" (Mr. Fiedler).

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

1911. January 7, Symphony No. 2; March 4, "The Swan of Tuonela"; November 18, "Karelia" Overture (Mr. Fiedler).

1912. March 9, Violin Concerto (Maud Powell) (Mr. Fiedler). November 16, Symphony No. 1 (Dr. Muck).

1913. October 25, Symphony No. 4 (Dr. Muck).

1914. October 24, "Karelia" Overture, "The Swan of Tuonela," "Finlandia"; November 14, Symphony No. 4 (Dr. Muck).

1915. January 23, Symphony No. 1 (Dr. Muck).

1916. March 10, Symphony No. 2; April 7, whole of "King Christian" Suite; November 17, Symphony No. 1 (Dr. Muck).

1917. January 12, "Night Ride and Sunrise," "The Oceanides," "Pohjola's Daughter"; October 19, "Finlandia"; November 2, Symphony No. 4; December 28, "The Swan of Tuonela" (Dr. Muck).

1918. March 1, "Night Ride and Sunrise," "Pohjola's Daughter" (Dr. Muck).

1920. October 22, Symphony No. 1 (Mr. Monteux).

1921. November 11, Symphony No. 2 (Mr. Monteux).

1922. April 7, December 15, Symphony No. 5 (Mr. Monteux).

1923. October 26, Symphony No. 1 (Mr. Monteux).

1924. March 27, Symphony No. 2 (Mr. Monteux).

1926. January 15, Symphony No. 1 (Mr. Press, guest conductor); December 10, Symphony No. 7, "Finlandia" (Dr. Koussevitzky).

1927. February 25, "The Swan of Tuonela"; November 11, Symphony No. 5 (Dr. Koussevitzky).

1927. November 11, Symphony No. 5, E-flat major, (Dr. Koussevitzky).

1928. January 27, Symphony No. 1, E minor; November 9, Symphony No. 3; December 28, Symphony No. 3 (Dr. Koussevitzky).

1929. March 1, Concerto for violin and orchestra (Richard Burgin, violinist); October 18, Symphony No. 2, D major (Dr. Koussevitzky).

1930. February 28, Symphony No. 6, Concerto for violin and orchestra (Richard Burgin, violinst); March 28. Symphony No. 6 (Dr. Koussevitzky); December 12, Symphony No. 1 (Richard Burgin).

1931. January 30, Symphony No. 7; November 6, Symphony No. 4 (Dr. Koussevitzky).

1932. January 15, Symphony No. 2 (Dr. Koussevitzky).

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Next week the orchestra will give concerts in Hartford, New York and Brooklyn. The next regular pair of concerts will take place on November twenty-fifth and twenty-sixth

Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 25, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 26, at 8.15 o'clock

Schmitt . . . . . "Rêves," Op. 68, No. 1

Schmitt . Symphonie Concertante for Orchestra and Piano, Op. 82
(First performance)

Sibelius . . . . . Symphony No. 2 in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

SOLOIST
FLORENT SCHMITT

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, November 24, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, November 27, at 3.30

THE NEW ENGLISH SINGERS

The newly organized English Singers have already appeared in their own country with conspicuous success. Cuthbert Kelley, who is still their leader, has notably enlarged their repertory of old Elizabethan part songs. The Boston concert will be the first appearance in this country of the new group.

Sunday Afternoon, December 4

LAWRENCE TIBBETT

A notable winter lies ahead for Lawrence Tibbett. He is to open the Metropolitan Opera season on November 21, in Verdi's "Simon Boccanegra", and will likewise have the title rôle in Gruenberg's "Emperor Jones", to be produced in the new year. The Boston recital of the American baritone will be one of the few he will be able to give.

Sunday Afternoon, December 11

LILY PONS

Lily Pons, first star of the Metropolitan Opera Company, has just returned from two remarkable engagements in distant parts of the new world. She sang in the Argentine and Brazil to audiences not even equalled in Caruso's day, and thence appeared with as great success in the early fall opera seasons in Los Angeles and San Francisco.

Tuesday Evening, November 29, at 8.30

SERGEI RACHMANINOFF

Opening the Course of Five Evening Concerts

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932-1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The ORCHESTRA TRAVELS

DURING the third year under the conductorship of Gericke, the Boston Symphony Orchestra was asked to give a concert in New York. Until then it had never played outside of New England. A date was set in December, the concert advertised, and the hall engaged. A week before the appointed day Gericke came to Major Higginson, "I am not ready to go to New York," he said, "the Orchestra is not playing sufficiently well for me to appear before that public, which is not as friendly as ours." At considerable expense to Major Higginson the concert was postponed. When the Orchestra finally did make its appearance on the Island of Manhattan, the "*Times*" expressed the general feeling when it said, "Taken altogether such a triumph as last evening's concert is a rare and happy thing." The Orchestra's success in New York, and in the West and South where it later appeared, made its own audience back home in Boston appreciate it all the more.

★ ★ ★ ★

The Directors of Old Colony Trust Company embrace directly and indirectly every important New England interest and many national and international in scope. The broad channels of information and contacts that this directorate affords are brought to bear directly on property which this Company manages as Executor and Trustee.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 241

Programme 245

Letter from the Trustees 264

Financial Statement 266

Analytical Notes by Philip Hale:

Lully . . . . . Ballet Suite 246

Florent Schmitt: Biographical Sketch 256

Schmitt . Symphonie Concertante for Orchestra and Piano, Op. 82 269

Entr'actes: The Art of Florent Schmitt
By Emile Vuillermoz
(*Christian Science Monitor,* December 31, 1927) . 270

Florent Schmitt
By G. Jean Aubry
(Translated by Edwin Evans) 272

Sibelius . Symphony No. 2 in D major, Op. 43 275

Advance Programme 281

Special Concert Announcements . 282–284 and back cover

Teachers' Directory 285–288

Personnel . . . . . Opposite page 288

Chandler & Co.

Famous for Style for Over a Century

Black Russian Caracul Coats

with Silver Fox

$295

Note the new tunic sleeve and deep wrap skirt— also the luxurious silver fox collar,
295.00

These coats may be purchased on our 10-payment budget plan.

Second floor

Les Elegantes have placed their cachet upon Black Russian Caracul . . . they have worn it to the Paris Ritz . . . to the Mayfair in London . . . the Colony Club in New York. And have paid lavishly for the beauty of the fine skins, soft as a glove, with faint ripples marking the surface with sheen. This year at Chandler & Co. these aristocrats from the vast steppes of Russia . . . their shoulders buried under fox bright with the silver of innumerable fine hairs . . . are priced so modestly it seems utterly incredible.

Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 25, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 26, at 8.15 o'clock

Lully . . . . . Ballet Suite

I. Introduction ("Le Temple de la Paix"):
Nymphes, Bergers, et Bergères.
II. Menuetto ("Le Temple de la Paix").
III. Gavotte.
IV. Prelude ("Alceste"); Marche ("Thesée"):
Les Vents ("Alceste") Marche da Capo.

Schmitt . Symphonie Concertante for Orchestra and Piano, Op. 82

I. Assez animé.
II. Lent.
III. Animé.

(First performance)

Sibelius . . . . . Symphony No. 2 in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

SOLOIST
FLORENT SCHMITT

STEINWAY PIANO

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Ballet Pieces for Orchestra by Jean Baptiste de Lully, freely arranged for performance in concert by Felix Mottl. I. Introduction. II. Nocturne. III. Menuetto. IV. Prelude—March.

(Jean Baptiste de Lully, born on November 29, 1632, at Florence, Italy; died at Paris, March 22, 1687. Felix Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911.)

Mottl's arrangement of these ballet pieces calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, triangle, and the usual strings.

I. Introduction, from "Le Temple de la Paix"—nymphs, shepherds, and shepherdesses. Allegretto, 2-2. Più mosso (Entrée des Basques).

"The Temple of Peace," opera-ballet in six entrées and a prologue, text by Quinault, was performed for the first time at Fontainebleau in the presence of Louis XIV in October, 1685; later in that year at the Théâtre de l'Opéra, Paris. The score was published by Ballard, Paris, in 1685. At the Court the chief interpreters were the Princess de Conty, the Duchesse de Bourbon, Mme. de Lewestain, Mlles. de Blois, d'Armagnac, and d'Es.*

*For the ballet in France before Lully, see Henry Prunières' "Le Ballet de Cour en France" (Paris, 1914).

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

The ballet à entrées, taking a more dramatic character, began to resemble opera. Before Lully's time the ballet had already borrowed from the opera stage machinery and scenery. When John Evelyn in May, 1651, saw the "Festes de Bacchus" at the Palais Royal Theatre, he described it as "Royal masque or opera." The music was played by twenty-nine violins.

"Ballet à entrées." This expression was common in the seventeenth and eighteenth centuries. Compan gave this explanation in his Dictionnaire de la Danse (1787): "All sorts of ballets are as a rule divided into five acts. Each act is composed of three, six, nine, and sometimes a dozen entrées. One calls entrée one or several quadrilles of dancers who by their steps, gestures, attitudes, represent the part of the general action with which they are charged. The air of the music with which a ballet begins is still called an entrée. And today a whole act in opera-ballets in which each act has a separate subject is called an entrée, as the entrée of Vertumne and Pomone in 'Les Elémens' (*sic*),* the entrée of the Incas in 'Les Indes galantes.'"†

II. Nocturne ("The Triumph of Love"—The Night). Poco adagio, D minor, 2-2. (Not to be played at this concert).

*"Les Elemonts," ballet du Roy in four entrées and a prologue, text by Roy, music by Lalande and Destouches (Palais des Thuileries, danced by the King, December 22—or 31—1721: Paris, May 29, 1725). The third entrée (Fire) was performed at the Théâtre des Arts, Paris, on March 5, 1913, Vincent d'Indy conductor.

†"Les Indes Galantes," heroic ballet in three acts and a prologue, text by Fuzelier, music by Rameau (Paris, August 23, 1735).

ALBUMS of MODERN PIANO MUSIC

Net

CONTRASTS, by Roy Agnew $1.00
". . . refreshing ideas, lyric quality, whimsy, fantasy . . . well ranged harmonies, nicely turned melodies."—*The Musician.*

VARIATIONS ON MARY HAD A LITTLE LAMB, by Edward Ballantine $1.00
In the styles of ten composers.
The individual characterstics of the masters set forth in mirth provoking fashion.

POEMS AND PICTURES, by Ellen Coleman ..$1.00
Played by Jan Smeterlin, A. Borovsky, Dai Buell and others.

MODERN PIANOFORTE ETUDES IN WALTZ FORM, by Charles Dennée $1.00
"In Mr. Dennée's usual authoritative style—musical, melodious, expressed in a refreshing manner."—*The Musician.*

TOLD IN THE HILLS, by Lee Pattison $1.00
"May prove to be the 'Woodland Sketches' of its day. Who knows?"
—*Musical America.*

FIESTA SEVILLANA. Spanish Suite by D. Sequeira $1.00
Contains compositions by Albeniz and Cervantes, besides original pieces by Sequeira.

STUDIES

TECHNICAL PRACTICE (planned for half-hour periods), by I. Philipp.....$1.00

TEN SHORT ETUDES, Op. 64 } **by Trygve Torjussen** ..... .75
FIFTEEN ETUDES, Op. 65 } $1.00
In all major and minor keys, ending with a final number based on the whole tone scale.

The ARTHUR P. SCHMIDT CO. 120 Boylston St

"Le Triomphe de l'Amour," ballet royal en 20 entrées, text by Quinault and Benserade,* was performed for the first time at Saint-Germain-en-Laye in the presence of Louis XIV on January 21, 1681; at Paris on May 6 of the same year. There were revivals in January, 1682; September 11, 1705, reduced to four entrées, preceded by a prologue (arranged by Danchet and Campra); November 26, 1705, with a new prologue and a new entrée, the first of the preceding having been suppressed. There is a long list of the noble dames and men of the aristocracy who took part.† This ballet, or rather masquerade, was to have been danced at Versailles on St. Hubert's Day, but the sickness of the Dauphin postponed the performance.

Up to that time only men danced on the stage of the Royal Academy of Music, and they took the rôles of women; but after the ladies of the court set the example, Lully introduced female dancers, among whom Mlle. La Fontaine shone brilliantly. An Italian, Rivani of Bologna, designed the scenic decorations.

In the score published in 1681 is this direction for the playing of the Nocturne—the scene of Diana, Endymion, and Diana's nymphs: "All the instruments should be muted and they should play gently, especially when the voices sing; the mutes should not be removed until it is so directed."

* According to the *Mercure galant*, Benserade did not aid in the text, unless he wrote verses addressed to the persons of quality who danced at the first performance.

† Mlle. de Nantes, not quite eight years old, daughter of Louis XIV and Madame de Montespan, danced with castanets, "to the delight of all beholders."

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

In the score of this opera are parts for German flutes, oboes, and a bassoon; but for the most part only violins were employed.

Nocturne. Poco adagio, 3-2.

III. Menuetto ("The Temple of Peace"). Grazioso, C major, 3-4.

IV. Prelude ("Alceste"). March ("Theseus"). The Winds ("Alceste"). Marche da Capo.

"Alceste," lyric tragedy in five acts and a prologue, text by Quinault, was performed for the first time at the Théâtre du Palais-Royal, about the 19th of January, 1674. It was the first opera performed at this theatre. The sub-title, "Le Triomphe d'Alcide," is found only on the text of the piece published at Paris in 1674; not in the score of which a second edition was published in 1708 with manuscript indications of doubtful authenticity. The chief singers in the first performance were Mlle. Saint-Christophle, Alceste; Mlle. Beaucreux, Céphise; Beaumavielle, Alcide; Clédière, Admète. There were revivals in 1678, 1682, 1706, 1716, 1728, 1739, and 1757.

The Prelude is the Prelude in act iii., scene 5, to the chorus: "que nos pleurs, que nos cris." Grave, 3-2. Strings alone.

"The Winds" is apparently based on the scene for Eole, act i., scene 9.

There was a parody by Dominique and Romagnesi, produced at the Italiens, December 21, 1728, in which occur these lines of one regretting past years:—

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Paris Fashions"

—new collection of imports and our own adaptations—showing the latest lines—the most chic ideas—from the most recent Paris openings—

CUSTOM MADE—READY TO WEAR

Dans ma jeunesse,
Musiciens brilloient,
Poëtes travailloient,
Danseuses enlevoient,
Et chanteurs excelloient;
Tout sentait le Permesse.
Aujourdhui ce n'est plus cela!
Chanteur s'égosille,
Danseuse sautille,
Poëte roupille,
Musicien pille;
Et là tout va
Cahin-caha.

When I was young, musicians shone brilliantly, poets took pains, dancers transported one, and singers were of the best; everything suggested the river sacred to the Muses. To-day it's no longer that! The singer bawls, the dancer hops and skips, the poet dozes, the musician plunders: everything goes along only so-so.

Another parody of Lully's opera was performed at the Foire St. Germain in 1739—it was for marionettes.

Lully's "Alceste," was not altogether successful. The audience was shocked by a mixture of tragedy and buffoonery in a classical subject.

"Thésée" lyric tragedy in five acts and a prologue, text by Quinault, was performed for the first time at Saint-Germain-en-Laye, in the presence of Louis XIV, on January 11, 1675; at Paris in April of that year. The score was published in 1688. At the head

I CAN HELP YOU and I'D LIKE TO
. . . Would you like to have me?

In the majority of families in America, little effort or attention has been made in the past to balance the family budget—although unconsciously most of them do know *approximately* whither they are going.

This is because no previous living cost figures have been in hand upon which to base a fair estimate for the future.

It isn't the most exciting thing in the world to systematically record income and expenses, but really, starting the New Year, isn't it the sound thing to do, and particularly in these times? All well-run businesses do it.

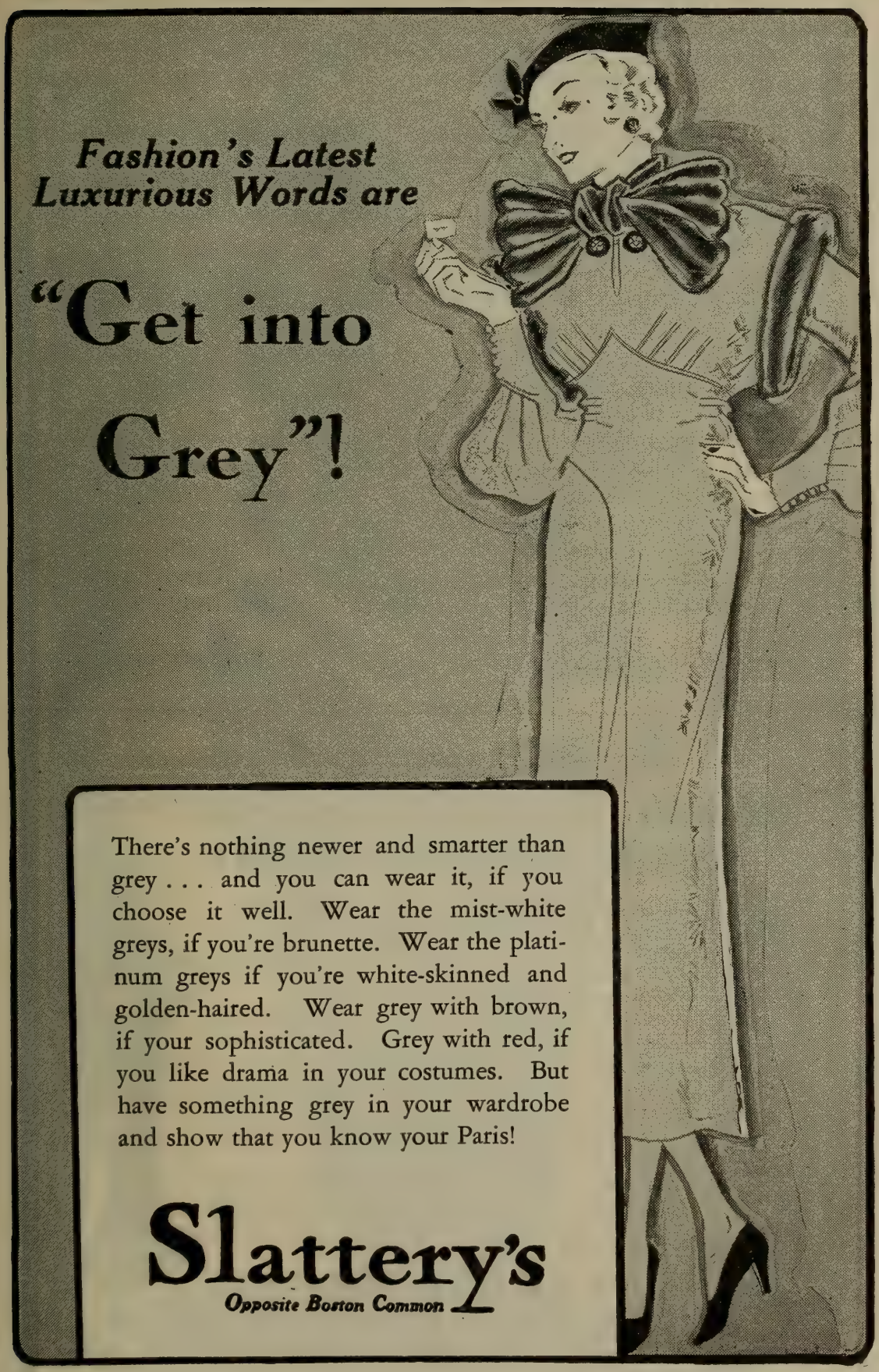
And here is where I can help. I have the proper vehicle in which these items may be recorded in a well-arranged Budget Book which has in it a table, which you can use as a guide, because it shows how families on incomes from $2,000 to $25,000 distribute them.

Just drop me a line and say "Send me your Home Budget", and you shall have it.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON


Fashion's Latest
Luxurious Words are
"Get into
Grey"!
There's nothing newer and smarter than grey . . . and you can wear it, if you choose it well. Wear the mist-white greys, if you're brunette. Wear the platinum greys if you're white-skinned and golden-haired. Wear grey with brown, if your sophisticated. Grey with red, if you like drama in your costumes. But have something grey in your wardrobe and show that you know your Paris!
Slattery's
Opposite Boston Common

of it there was a dedication to the King by the widow and children of Lully. In the prologue: Mlle. Beaucreux, Vénus; Mlle. La Borde, Cérès; Godonesche, Mars; Dauphin, Bellone. In the tragedy: Mlle. Saint-Christophle, Médée; Mlle. Aubry, Aeglé; Mlle. Brigogne, Cléone; Morel, Arcas; Clédière, Thésée.

"Thésée" remained in the repertory of the opera for nearly one hundred years. It was revived thirteen times.

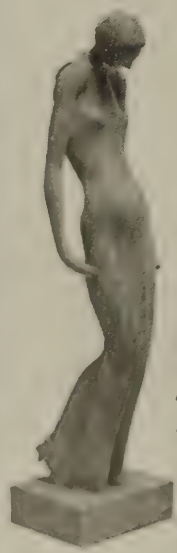
The March used by Mottl is "The Entrance of Sacrificers and Combatants" in act i. Trumpets and kettledrums were added to the strings. Allegro pomposo, 2-2.

The Prologue in "Thésée" was performed at the Théâtre des Arts, Paris, on January 9, 1913: Venus, Lucy Vauthrin; Ceres, Mme. Vuillemin; Mars, Ghasne.

Lully, one of the finest violinists of his time, by severe discipline succeeded in having the best orchestra in Europe. He was not only a composer; he was director of the Opéra, conductor of the orchestra, stage manager, supervisor of the dancing, director of the schools of music from which he obtained singers. As a conductor he created traditions which became classic,—pure intonation, smoothness of execution, decisive attack (the famous premier coup d'archet), dash, rhythm, vigor, and also plasticity. Lecerf de la Vieville wrote: "I assure you that under his reign the actresses could not have colds for six months in the year, nor the actors be drunk four days in the week."

He put life into dances, though Louis XIV did not favor viva-

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Isn't it always a festive occasion— shopping at Jays?
Boston
Temple Place
Eleven

cious music; he strove after color and dramatic significance; and he evolved ballets with hardly any dance steps, dances composed of "gestures and demonstrations—in brief, dumb show," as Du Bos put it.

He enriched the orchestra of the time, added trumpets, oboes, bassoons, kettledrums, percussion instruments, as the tambourine, snare drum, castanets; even the musette, the guitar, the hunting-horn. He rarely used the whole orchestra at once, preferring dialogues between instruments or between instruments and voices. He would write for flutes or oboes alone. The flutes were generally the *flute à bec,* the flute with a whistle-head, but he also employed the German or cross flute. In the most expressive scenes he favored the strings.*

There is a long and careful study of Lully, the man and the musician, in Romain Rolland's "Some Musicians of Former Days" translated from the French by Mary Blaiklock (New York, 1915).

"With all his vices, this crafty person, this arch-knave, this miser, this glutton, this rake, this cur—whatever name his companions were pleased to call him—with all his vices he was a great artist and a master of music in France."

*For Lully's scoring, see "Histoire de l'Instrumentation" by H. Lavoix fils (Paris, 1878; pp. 213–216).

What *is* a

LIFE ANNUITY?

A Life Annuity makes positive financial provision for your future—guaranteeing a definite monthly income as long as you live.

It can be secured by the payment down of a single sum, or through the annual payment of a comparatively small premium.

The various kinds of Annuities issued by The Equitable are explained in a booklet which will be sent on request.

THE EQUITABLE

LIFE ASSURANCE SOCIETY OF THE UNITED STATES

393 Seventh Avenue, New York, N. Y. (Tw-8)

Please send booklet on Annuities to

Name ..... Age .....

Address .....

.....

Knowing "How" and "Where" to Obtain

ORIENTAL RUGS of unquestioned merit

GENERATIONS of experience have taught us the pitfalls of the Oriental rug trade; the cunning and tricks by which inferior rugs are made to look meritorious; and the psychology necessary in dealing with the Eastern mind so as to get the most advantageous price.

We have been in business long enough to know what weaves will give lifetime service; what types actually improve with use; and what are no bargain at any price.

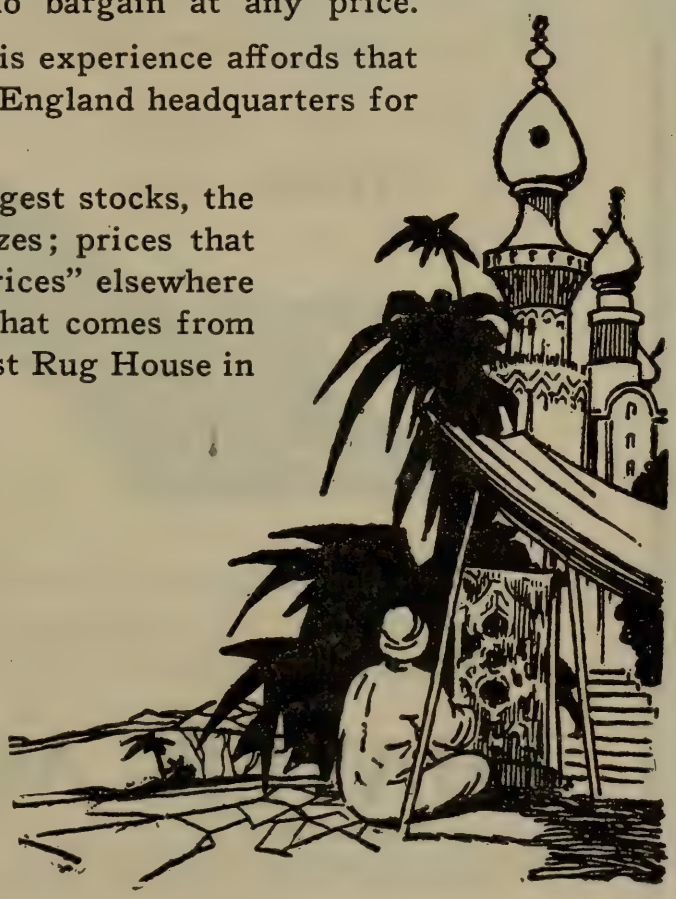
It is the protection this experience affords that has made Pray's New England headquarters for Oriental Rugs.

Here you have the largest stocks, the greatest variety of sizes; prices that meet so-called "sale prices" elsewhere — and the assurance that comes from dealing with the Oldest Rug House in America.

JOHN H. PRAY
& Sons Co.

646 Washington Street

Deferred Payments if desired



The parents of Florent Schmitt, althought he was born in Lorraine, are Alsatians. Mr. Calvocoressi, noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as, by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism, inclusively, were German), what we commonly call classicism in music is in truth a result of especially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service. His *prix de Rome* cantata "Sémiramis," was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movements of his pianoforte quintet, and some songs, the first year. In the second, he sent a symphonic poem

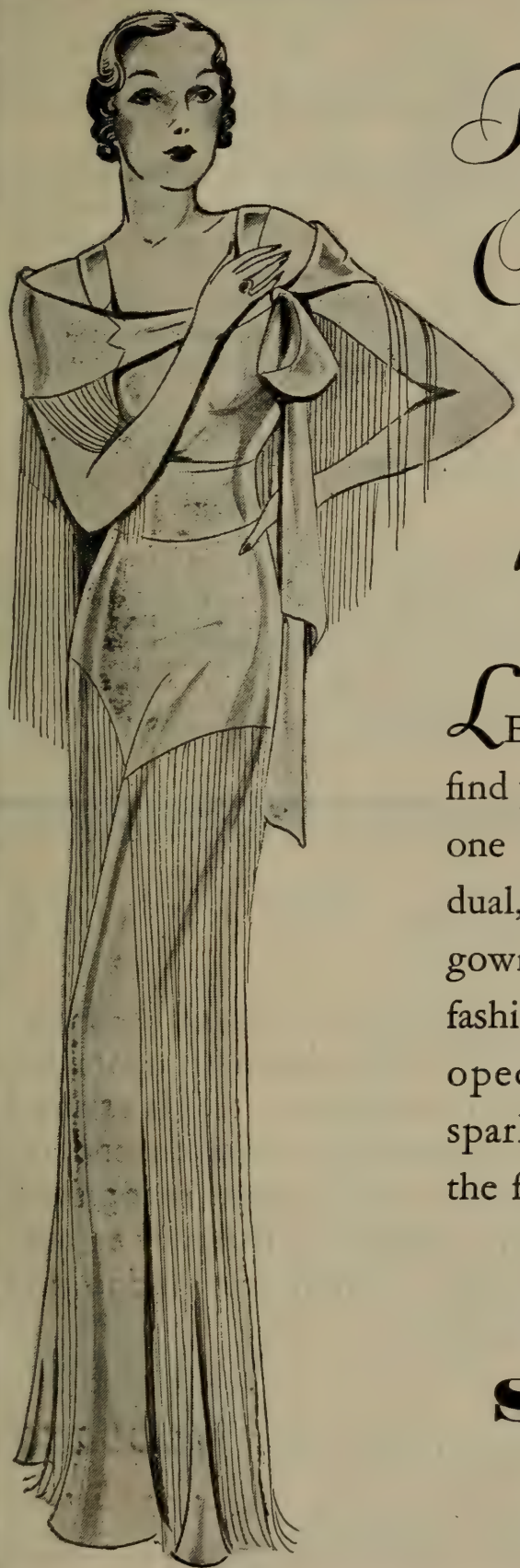
$12.50

You'll find this attractive suede pump with toe-tip and heel of patent leather on sale at our Uptown Shop, 414 Boylston Street. In black only

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square



Important Occasions

demand that you look your best

LET those moments find you quite at ease in one of Stearns' individual, or few-of-a-kind gowns. Select from new fashions that are developed with flattering sparkle and dash. On the fourth floor.

R. H. Stearns Co.

suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI" were sent the fourth year.

And then Schmitt traveled in Germany and Austria, and visited North Africa and Turkey.* Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them. At Lamoureux concerts these works were played: "Le palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuéte" and "Procession dans la montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings were performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société

*"His regulation stay at the Villa Medici in Rome was marked by many heroic-comic incidents caused by his love of travel. This undisciplined pensioner traversed Europe in every direction with a whim and obstinacy that more than once won him severe remonstrances. His vagabond tendency led him into the most unforeseen places and allowed him to form his imagination and his heart at the same time as his talent. These fifty months spent outside France had a decisive influence on his outlook. One may consider as essential 'in the make-up of this exceptional person the ingredient of visual experience, of the reflection on things and costumes, to the same degree as that of the musical training pure and simple. To develop himself, it was necessary for him to pick up what was lacking in the places immediately surrounding him.' "—M. Ferroud, quoted by E. Vuillermoz in "The Art of Florent Schmitt" (*Christian Science Monitor*, December 31, 1927).

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

In 1914 Schmitt was called to the French colors. He was appointed director of the Lyons Conservatory in 1921, and held the position for three years.

* * *

Schmitt has been represented as follows at the concerts of the Boston Symphony Orchestra in Boston:

1913. November 29, "La Tragédie de Salomé" (after a poem by Robert d'Humières), Dr. Muck, conductor.

1919. March 14, "Musiques de plein-air," Mr. Rabaud, conductor; December 19, "La Tragédie de Salomé," Mr. Monteux, conductor.

1924. October 17, "Rêves," Dr. Koussevitzky, conductor.

1928. October 10, Psalm XLVII for orchestra, organ, chorus, and solo voice, Op. 38 (Cecilia Society; Nina Koshetz), Dr. Koussevitzky, conductor.

1931. November 13, "La Tragédie de Salomé," Dr. Koussevitzky, conductor.

* * *

Other works of Schmitt's performed in Boston:

Rapsodie Viennoise, for orchestra. Mrs. R. J. Hall's concert, March 11, 1912. Mr. Longy, conductor.

Chansons à quatre voix, with orchestra or pianoforte, four hands. Sunday Orchestral Concert at the Boston Opera House, January 5, 1913 (Mmes. Barnes and Gauthier, Messrs. Diaz and Sampieri;

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

Mr. Sergei Rachmaninoff

who will give his first Piano Recital of the Season in *Symphony Hall* next *Tuesday* Evening, *November 29th* says:

> *"I am very happy to have the opportunity of using the Steinway pianos for my concerts because I consider them to be perfect in every way".*
>
> *(Signed) Sergei Rachmaninoff*

STEINWAY GRAND PIANOS

May now be bought at the lowest price in 14 years and on exceedingly easy terms

The supply, unfortunately, is limited and this low price cannot be extended beyond the present supply.

A new Steinway Baby Grand at $1225 - 10% down **balance in three years**

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET -:- BOSTON

Messrs. Straram and Strong, pianists). Cecilia concert, February 19, 1919.

Lied and Scherzo for double quintet of wind instruments, one a solo horn. Longy Club concert, January 23, 1913.

Polish and Viennese Rhapsodies for two pianofortes (Messrs. De Voto and Mason), Cecilia concert, February 19, 1919.

"Soirs," Pièces brèves pour petit orchestre (after the piano pieces Nos. 1, "En Rêvant"; 9, "Sur l'onde"; 4, "Après l'Été"; 5, "Parfum exotique"), MacDowell Club, Mr. Lenom, conductor, January 13, 1926.

Piano Quintet, February 12, 1920 (Messrs. Di Natale, Gunderson, Berlin, and Miss Le Palme; Hans Ebell, pianist).

* * *

Among his chief works are the following:

STAGE: "La Tragédie de Salomé," a mute drama in two acts and seven scenes, Théâtre des Arts, Paris, November 9, 1907; Châtelet, Paris, April 12, 1912; later performances by Ballet Russe at the Paris Opera, London, June 30, 1913.

Music for Shakespeare's "Antony and Cleopatra," translated by André Gide, Paris, Opéra, June 14, 1920. Six orchestral episodes: Antony and Cleopatra; Pompey's Camp; The Battle of Actium; Night in the Palace of the Queen; Orgy and Dances; The Tomb of Cleopatra. Ida Rubinstein, Cleopatra; Dematte, Antony.*

*"The music, which has been specially composed by M. Florent Schmitt, played an important part in the presentation of the tragedy, and contained some beautiful and striking passages of a symphonic nature—in fact, the score is quite independent in certain passages, and is not merely designed as 'incidental music,' its real purpose

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

Ballet, "Le petit elfe Ferme-l'Œil" (after Hans Christian Andersen), Opéra Comique, Paris, February 9, 1924. Constructed from "Une Semaine du petit elfe Ferme-l'Œil," piano, four hands (1912), with the addition of several pieces.

Film play "Salammbô" (after Flaubert). Six orchestral episodes (1925).

For motion-picture, "An Official's Day."

ORCHESTRA: En Été (1894—not published).

Somnolence, Scintillement, Fête septentrionale, Travarsée heureuse Nos. 1, 3, 6, 7 of Sept Pièces for piano, 4 hands (1899).

Sérénade, Danse britannique, Berceuse, Marche burlesque, Retour à l'endroit familier, Nos. 1 and 5 of Book I, Nos. 1, 3, and 4 of Book II, Feuillets de Voyage (piano, 4 hands—1903, 1913).

Werder, Dresde, Nuremberg, Munich, Nos. 4, 6, 7, 8 of Reflets d'Allemagne, Eight Waltzes (piano, 4 hands, 1905).

Puppazzi, Scaramouche, Aminte, Damis, Eglé, Cassandre, Atys Clymène, Arlequin (piano, 1907).

Musiques de plein air (1897–1904).

Selamlik, symphonic poem (1900–1906).

Marche du CLXIIIe R. I., for military band (1916).

being, in the words of the composer, 'to create a state of mind, a mood, and an atmosphere, and also to summarize the action." Hence the act is preceded by a prelude, and in this way a musical commentary is provided, which gives continuity of character to the action of the drama. The sea-fight, for example, is depicted musically during the change of scene; but these changes are not certainly the most inspired. We should cite rather the opening prelude and one of the interludes in Act 2 as being of especial interest. M. Schmitt's orchestration is generally highly colored, with a decided (though not exaggerated) Oriental flavor, which is in the composer's happiest vein. M. Chevillard conducted with his habitual skill and understanding."—Paris correspondent of *The London Times,* June 16, 1920.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS *LIMOUSINES*

Low Rates *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

TO THE SEASON TICKET SUBSCRIBERS, AND CONTRIBUTORS TO THE DEFICIT, OF THE BOSTON SYMPHONY ORCHESTRA, INC.

The comparative summary of the treasurer's report for the 1931-32 season and two previous years, shows the difficulty of maintaining an organization with the standard of the Boston Symphony Orchestra upon a self-supporting basis. Without further financial aid, either from endowments, or by annual contributions from those who regard the orchestra as an important cultural, artistic and educational institution of Boston and New England, its future continuance would be doubtful.

During the season of 1931-32, in the course of which there were two pension fund concerts, the Thomas A. Edison and Judge Cabot Memorial Concerts, and the concert for the unemployed, to which the players and the Symphony Hall staff contributed their services, the orchestra gave 104 revenue-producing concerts in Boston, Cambridge, Providence, New York, Brooklyn, and fourteen other cities, with the addition of 58 Pop concerts in Boston. The box office receipts and season ticket subscriptions for all these concerts, as well as incidental income from programme advertising, record royalties, and similar miscellaneous sources, were applied to the cost of maintaining the orchestra. Nevertheless, the season ended with a net <u>operating</u> loss or deficit of $109,647.86.

This operating deficit was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to $93,218.60.

This final deficit could be cared for only by the contributions from those willing and able to give, as they had so generously done in each of the previous thirteen years after Mr. Higginson laid down the heavy burden borne by him for the first thirty-seven years of the orchestra's existence. Last year such contributions amounted to $62,573.63. Consequently the season closed with an unpaid indebtedness of $24,233.11, which must somehow be liquidated in the current or subsequent years.

To help in meeting the present situation, the conductor and members of the orchestra, the management, and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season.

It is a pleasure to report also what may not be generally known that the orchestra and Symphony Hall staff voluntarily and without any suggestion from the Trustees all contributed to the Unemployment Fund last winter in accordance with the plan of the Unemployment Fund Committee.

Encouraged by such evidences of devotion to the orchestra, the Trustees appeal with even greater confidence than in other years, to their friends and contributors, for the funds required to meet the rest of the estimated deficit of this year; and, if possible, also to liquidate the deficit balance from last year. The trustees and management will continue their effort to keep the expenses during this period of depression down to the lowest possible point, and to take advantage of every opportunity to increase the receipts.

We cannot close this appeal without a most grateful acknowledgment of the generous support of so many hundred contributors since we assumed responsibility for the Boston Symphony Orchestra, and of the thousands of ticket subscribers in this and other cities who, almost without exception, have renewed their subscriptions for the present season.

Contributions in any amount should be sent to Ernest B. Dane, Treasurer, Boston Symphony Orchestra, Inc., 6 Beacon Street, Boston, Massachusetts.

Henry B. Cabot, Jr.
Ernest B. Dane
N. Penrose Hallowell
M. A. De Wolfe Howe
Frederick E. Lowell
Arthur Lyman
William Phillips
Edward M. Pickman
Henry B. Sawyer
Bentley W. Warren
Trustees.

Financial Statement and Subscription Blank on the two pages following.

BOSTON SYMPHONY

Comparative statement for the years 1930, 1931 and

RECEIPTS	1930	1931	1932
Gross Income from Concerts	$582,660.10	$579,521.87x	$558,598.68x
Symphony Hall Rents, etc. .	96,727.61	98,532.75	88,695.46
Programmes	52,682.82	42,718.24	33,059.14
Sale of Bound Volumes . .	347.00	788.50	382.75
Interest on Bank Balances .	3,982.97	3,406.02	1,388.34
Sundry Receipts	115.02	1,334.18	655.91
Victor Record Royalties . .	7,920.00	4,918.65	2,700.47
Operating Income	$744,435.52	$731,220.21	$685,480.75
Payments	830,466.61	869,031.22	795,128.61
Operating Deficit	$86,031.09	$137,811.01	$109,647.86
Income Endowment Fund and Interest	17,286.21	18,092.00	16,429.26
Net Loss	$68,744.88	$119,719.01	$93,218.60

x Includes returns from Pops Broadcasting

.....1932

For the BOSTON SYMPHONY ORCHESTRA, INC.

I enclose my cheque for $.....

or

I subscribe $....., payable.....1932

Name.....

Address.....

Please make cheques payable to the Boston Symphony Orchestra, Inc., and mail to Ernest B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

ORCHESTRA, INC.

and 1932, at the close of business July 31, 1932.

PAYMENTS	1930	1931	1932
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$178,118.38	$190,103.50	$147,469.39
Symphony Hall Maintenance	109,658.82	117,293.40	111,887.01
Programmes	40,780.32	36,680.63	31,857.84
Orchestra Salaries	455,219.91	461,914.57	457,610.45
Other Salaries	30,171.70	30,590.00	30,720.00
Insurance	1,818.85	1,718.25	1,711.58
Music	4,677.63	13,114.25	4,789.39
Sundry Expense	10,021.00	17,616.62	9,082.95
	$830,466.61	$869,031.22	$795,128.61

E. B. Dane, Treasurer,
6 Beacon Street,
Boston, Mass.

Le Palais hanté, Étude symphonique d'après Edgar Allan Poe (1900, 1904).

Three Rhapsodies—French, Polish Viennese (also for 2 pianos) (1903–1904).

Dionysiaques, symphonic poem for military band (1913–14).

Rêves (1913–15).

Mirages (piano—orchestrated—1920–21).

Fonctionnaire M. C. M. XII, inaction en musique (1924).

Danse d'Abisag (1925).

Combat des Raksasas et délivrance de Sita (1898—manuscript lost in the inundation of Paris in 1910).

Rapsodie Parisienne (1898—unpublished).

Orchestrations: Chopin—Mazurka, Valse posthume. Schubert—Valse romantique, Valse sentimentale, Menuet posthume. Braustein—Symphony, second and third movements.

Orchestra and Voice: Les barques, voice (1897). Semiramis, lyric scene (1900). Démande, song (1901). Musique sur l'eau, song (1898). Psalm XLVII (in the Vulgate XLVI), soprano solo, chorus, organ, and orchestra (1904).

Songs for four voices (orchestra or piano 4 hands—1903–1905)

Four songs, chorus and orchestra (1901–1912).

Danse des Devadasis, solo, chorus, and orchestra (1906–08).

Tristesse au jardin, song (1897–1908).

Chant de guerre, tenor, male chorus, orchestra (1914).

Vendredi XIII, song, small orchestra. Three chants in honor of Auguste Comte: No. 1, baritone and string dixtuor; No. 2, mixed chorus *a cappella*; No. 3, mezzo soprano, mixed chorus, and dixtuor.

Various Instruments: Chant du Soir, violin and piano (1895). Scherzo pastorale, flute and piano (1889–1912). Five pieces for violin or violoncello and piano—No. 1, Chanson à berger; No. 5, Rêve au bord de l'eau, with orchestral accompaniment. Chant élégiaque for violoncello and piano (1899–1903) (or orchestra, 1911). Four pieces for violin and piano (1901). Andante and Scherzo, for chromatic harp and string quartet (1906). Piano quintet (1901–

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.
TELEPHONE, CAPITOL 7219

1908). Lied and Scherzo, double wind quintet with principal horn (or violoncello and piano, 1910). Two pieces for chromatic harp (or piano, 1911). Scherzo vif, violin, and orchestra (1903–10). Légende, viola, or violin, or saxophone, and orchestra (1918). Sonata libre en deux parties enchaînées *ad modum clementis aquae,* for violin and piano (1918–19). Final, violoncello and orchestra (1926).

Miscellaneous: Five motets (1916–17). Hymne à l'été, double quartet and double chorus *a cappella.* Vocalise in B-flat for soprano (1906). Three choruses *a cappella* (1897–1913). Prelude for organ (1899). Many piano pieces—two hands. Op. 3, 5, 6, 12, 13, 16, 23, 27, 29, 31, 32, 34, 36, 37, 41, 42, 46, 56, 64, 70, 72; four hands, Op. 15, 22, 26, 28, 43.

Symphonie Concertante for Orchestra and Piano

Florent Schmitt

Born at Blâmont (Meurthe-et-Moselle), France, on September 28, 1870; living in Paris)

This work, performed for the first time, is dedicated to Serge Koussevitzky and the Boston Symphony Orchestra.

* * *

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, castanets, triangle, celesta, keyboard glockenspiel, keyboard xylophone, two harps, and the usual strings.

Bound Volumes
OF THE
Boston Symphony Orchestra Programme

Containing
Mr. Philip Hale's analytical and descriptive notes on all works performed during the season.

"A Musical Education in One Volume"
"Boston's Remarkable Book of Knowledge"
Lawrence Gilman in the *N. Y. Herald and Tribune*

Price $6.00 per volume

Address
SYMPHONY HALL, BOSTON, MASS.

THE ART OF FLORENT SCHMITT

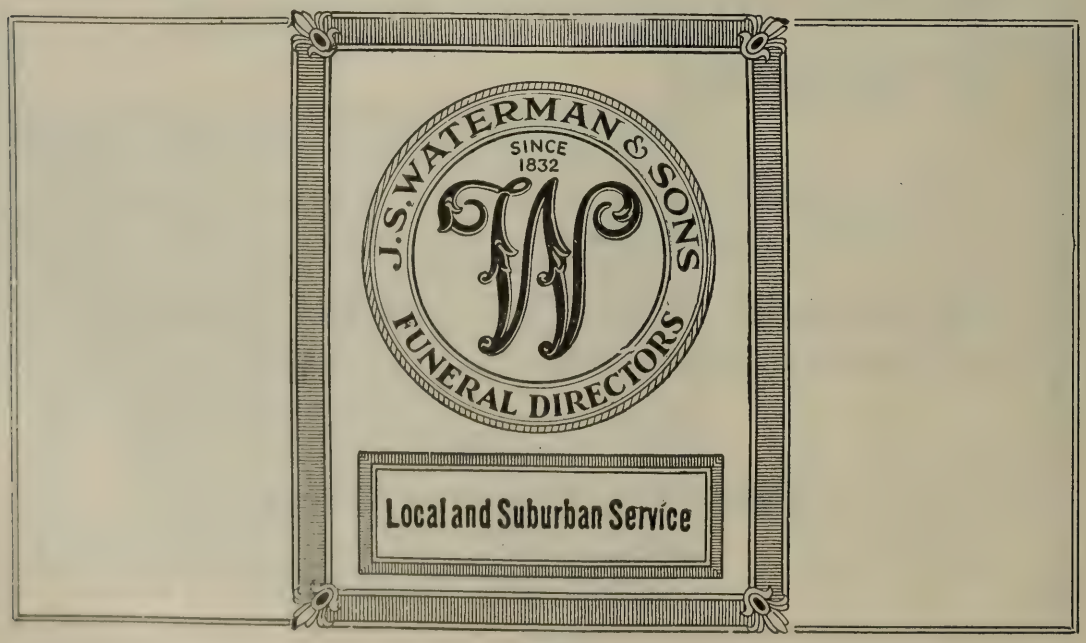
By Emile Vuillermoz

(*Christian Science Monitor*, December 31, 1927)

A book has at last just been published, a tiny little book, on the life and work of Florent Schmitt, and thus a veritable injustice has been repaired. It is surprising to see, indeed, that so many young composers who have so far given us nothing but more or less solid hopes, have for a long time possessed their flattering biographies, in which their most modest services are detailed, while the powerful author of the "Tragedy of Salome" never had the benefit of a similar act of devotion, which moreover was fully due to him.

Florent Schmitt has been the victim of a caprice of time. This energetic and powerful composer fell from the skies at the moment when music, weary of Wagnerian overfeeding, turned in the direction of an ideal of lightness, sensibility, refinement, and grace which immediately charmed the whole world. If he had come into the world a few years earlier, this magnificently muscular symphonist would have been more famous than Richard Strauss. But, the classmate of Ravel and junior of Debussy, Florent Schmitt found himself a little out of place among a company of music lovers where there were more gourmets than large eaters.

It would be tremendously unjust, however, not to render homage to the splendid effort that this robust artist has achieved. When one compares his gigantic frescoes to the weak little works of our present poor advance-guard, one feels a start of revolt at the ingratitude



of our contemporaries. Certainly, Florent Schmitt is not a martyr. He is honored and respected by us. Everyone bows before the solidity of his genius. But the distribution of his works abroad is still far too small. In any case, without wishing to diminish in any way the worth of that excellent musician, Arthur Honegger, one cannot help deploring the ignorance of our public and providers of our musical pleasures, in seeing the tremendous success of the "Roi David," when the "Psalm XLVI," so rarely played, which is anterior to it, is a work of far greater individuality, splendor and high ideals. Florent Schmitt's oratorio constitutes a model of its kind and it is very sad to see it forgotten and neglected when the most modest imitations of this masterpiece are greeted as revelations. . . .

That is why one must welcome with satisfaction the little work that M. Ferroud has just devoted to him who is familiarly known as the "Wild Boar of the Vosges." His book is called "Author de Florent Schmitt," a pleasing title that indicates a very sympathetic modesty on the part of its author. He does not indeed pretend to exhaust such a majestic subject. The work of Florent Schmitt is a monument of vast proportions, the round of which one makes respectfully. One can inclose in a leaflet of one hundred and twenty pages the talent of certain of our musicians of today, with all their accessories; it is not possible to do as much for Florent Schmitt. But the book is none the less filled with interesting notes and vivid details.

Florent Schmitt, born at Meurtheet-Moselle, began his musical studies at Nancy and went to complete them at the Paris Conservatoire. He won the Prix de Rome, after five successive competitions. He was energetically supported by that far-seeing and sensible master, Gabriel Fauré, who had to contend against the hostility of members of the institution who scented in his pupil an artist of too much independence and of too vast extent. Florent Schmitt, at this period, lived in the atmosphere of the Beethoven of the sonatas, the Wagner of "Tristan," the Bach of the cantatas, at the same time absorbing the works of the Russian musicians who had just been introduced into France, those of Chabrier, whose originality was beginning to be understood; the orchestral technique of Richard Strauss and the harmonic discoveries of Debussy. . . .

It has been said of him that he was as meticulous as a watch-

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

maker, but a watch-maker who scorned to make watches and preferred to construct the astronomical clock of the Strasbourg Cathedral. As M. Louis Aubert remarks, Florent Schmitt is, among present composers, the one who is most at ease in vehement subjects. Far from being afraid of them, he has an actual preference for them. M. Ferroud makes us observe that "this inclination for *tours de force* is one of the most astonishing characteristics of this tamer of fancy. He does not let an idea go before he has followed it out to its ultimate consequences. He seems to want to exhaust the form after the matter."

Certainly, if he profited by his exile to contemplate the grand footsteps of past civilizations, if he developed, together with the taste for immensity that of majesty of line, in his pious visits, we should note from this point of view, the good influence that those with whom he was then most allied were able to exert over him: Paul Bigot, the "architect of the Palatine," to whom he offered the dedication of the Psalm "in memory of their mutual adventures," and Tony Garnier, the Piranesi of modern times. It was by living in intimacy with these two men, whose conceptions surpassed the usual scale, that he felt little by little growing within himself also the energy to overthrow the limitations of his sphere, and realized that no obstacle could prevent him from peopling "the eternal silence of infinite space," if such were his good pleasure. . . .

FLORENT SCHMITT

By G. Jean Aubry

(Translation by Edwin Evans)

Florent Schmitt concerns himself little with schools, and his sensitive independence would not care for the bond of possessing disciples. He traverses French music of today like a wild boar of the Vosges, with the healthy robustness of a sensitive and crabbed nature, disclaiming all coteries, dogmas, and ready-made religions or organized enthusiasms.

Born in Lorraine, he stands on the musical frontier of France and Germany. There is to be found in him that French refinement, that intellectual taste, mingled with rigorous preoccupations, and an appetite for greatness that is not unconnected with Teutonic musical obsessions.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

Florent Schmitt is a singular character in contemporary music. Whilst all are endeavoring to surpass their neighbors in originality, and often even sensibility runs the risk of being compromised to the sole advantage of singularity, he does not defend himself, in his works, from an addiction to forms reputed classical, although he is better acquainted than most with all the latest improvements in musical technique. . . . He displays no more amenability to the past than to the future, but no less. He submits to a strong discipline, but desires to accept it from none but himself, and therefore mingles at his convenience his recent predilections with the lessons of the past. He is a singular mixture of a passion for independence and an innate respect for rules. His choice tends wholly towards freedom, one might almost say towards anarchy, and his nature inclines him towards submission to principles. Florent Schmitt's originality lies in this rugged conflict, fought with ardor. From the teaching of the Conservatoire, where he reaped the supreme distinctions, he has succeeded in emancipating the quiet strength of his personality. No French composer of today, nor perhaps of any other day, can rival him in regard to strength, unless it be Berlioz.

Florent Schmitt's genius remains always symphonic, even in his songs, or in his "Musiques Intimes" for piano. However attractive his chamber works may be, it is not in them, the Quintet excepted, that resides the sphere of his emotional power. . . . With Florent Schmitt, power is not accompanied by grandiloquence, and by this his critical mind reveals its French sources. In the "Psalm," which is animated by a great inspiration and a devouring ardor, there

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

is no room for rhetoric, nor for that hollow and bloated metaphysic which may satisfy more northerly races, but which Latin genius cannot find to its liking. To those who would persist in believing, on the faith of ignorant reporters or relaxing melomaniacs, that French music of today is no more than a game of subtleties,, a musical toy-shop, Florent Schmitt's music is an excellent and fierce retort.

French music, like Shakespeare's drama, animates charming spirits, and others of more rugged character; anxious minds, and others possessed of greater assurance. It resembles the forest of the Ardennes, so propitious to legends; it can be the sojourn of Ariel, who delights in the play of sun rays on the foliage; but it can also shelter the robust Algypan, who passes suddenly, like a harmonious storm-wind, carrying away with him, without seeming to be aware of it, our hearts and our minds.

* * *

"It is very dangerous to judge a living musician, in all the force of his genius. Above all, such a musician, whose efforts are so diverse. To observe him in complete impartiality, we should have to possess the insect's eye.

"His music is music only. It can be defended only by the arguments of music and has not to rely on a literary or æsthetic bodyguard. No metaphysic can be drawn from it. Fine speakers are out of place and find themselves silenced.

"Let it suffice them to listen. They cannot fail to be captivated and sometimes entranced by the sonorous sorcery, the magnificence, the ardor, the almost superhuman humor, and the sovereign tenderness which draws tears from the eyes; especially by the pitiless logic which governs all his fancy, and which guides Florent Schmitt through all his metamorphoses."— P. O. Ferroud, in "Autour de Florent Schmitt" (Paris, 1927).

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

DOLL & RICHARDS

PASTELS OF FLOWERS By LAURA HILLS
WATERCOLORS By HOYLAND B. BETTINGER
SKETCHES OF BOSTON By KAY PETERSON

138 NEWBURY STREET BOSTON

Miss Howland 30 Bay State Road Tel Commonwealth 4500.
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

* * *

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters,

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

1
LIBERTY
SQUARE
BOSTON

Practically every
kind of Insurance
except Life
including Fidelity
and Surety Bonds

for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion to sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

*
* *

Mr. Ernest Newman, apropos of a performance in London of this Second Symphony, wrote in the *Sunday Times* of October 30, 1932: "I said in a recent article that the most satisfactory conductor of Sibelius is still the seventy-six-years-old Kajanus"*—Mr. Newman

*Robert Kajanus was born at Helsingfors on December 3, 1856. He studied at the Leipsic Conservatory (E. F. Richter, Jadassohn, and Reinecke were his teachers), and later at Paris and Dresden. He founded at Helsingfors in 1886 an Orchestral School and a Symphony Chorus. He developed from the Orchestral Society the present Philharmonic Society, which gives concerts at regular intervals. At these concerts he has given important works, among them Beethoven's Ninth Symphony and Missa Solemnis and Berlioz's "Damnation of Faust." In 1897 he was appointed music director of the University; in 1908, he was given the title Professor, and in 1915 he was made an associate of the Royal Academy of Music at Stockholm. Among his compositions are two Finnish Rhapsodies; symphonic poems, "Aino" (with chorus) and "Kullervo," the orchestral suite "Sommererinnerungen," choral works, songs, and piano pieces.

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

has probably never heard a symphony by Sibelius conducted either by Dr. Koussevitzky, Mr. Toscanini or Mr. Stokowski. "I was more than ever confirmed in that opinion on Monday evening. Kajanus is himself a Finn; he has grown up in the same musical and general cultural environment as Sibelius; he has been the composer's intimate for something like half a century. Other conductors may do what they like with Sibelius's music; but at present no student of him can help feeling that in the performances of old Kajanus, lacking in virtuosity as they appear on the surface to be, we have the real Sibelius. I do not say that we shall never get better performances than his: on the contrary, the same understanding, plus fifty per cent. more virtuosity and minus some thirty years in the matter of age, would produce even better results. But that Kajanus's Sibelius is, in essence, the real Sibelius, I am certain; and I am equally certain that what we were given the other evening was very far removed at many points from the real Sibelius.

"To begin with, the tempi were often wrong in themselves, as well as being subjected to too many arbitrary inner modifications. It is easy, of course, to quarrel with a conductor over his tempi, and in most cases futile, for there is generally as much to be said on the one side as on the other. But when we find, as we did on Monday, that the tempi were markedly different from those of Kajanus, when we reflect that Kajanus is Sibelius's own choice as a conductor of his works, and when we feel, after some thirty years' ex-

The Gingerbread Tea Room

Ownership Management is now at

The Eliot Colonial Room

370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club

LUNCHEON .·. DINNER

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

perience of our own of this Second Symphony, that Kajanus's tempi are peculiarly right, we are bound to say that, in our opinion, such a reading as that of Monday was mostly wrong.

"Even more trying than the tempi were the finicking ornaments applied to many passages. Sibelius, I repeat, must be played in terms of himself. He is hard, strong, unaccommodating, at times harsh, at others savage, at others elemental—a voice, it would almost seem, from a wilder and severer world, that belongs almost to the prehistoric past. There are things in the slow movement of this second symphony to which there is nothing corresponding in the actual experience of the ordinary European of today. Above all, Sibelius is never sentimental, never self-conscious or self-approving. It appears to me, therefore, to be fundamentally wrong to lard his melodies with effects that are the direct product of the self-consciousness, the self approbation, and the sentimentality that crept into music about the beginning of the nineteenth century. Why, for example, Sir Hamilton Harty should phrase the 12/4 oboe melody of the Trio of the third movement with a sort of Chopin rubato is more than I can understand.

"Some music is improved by being handled in this way; but to apply these and similar airs and graces to music like that of Sibelius is, in my opinion, to deface it. You do not improve the granite front of a great stark building by tying pretty ribbons to the columns of it: you do not bring out the real quality of a magnificent nor'easter by sending whiffs of attar of roses down it. All in all, I felt last Monday that any musical Finn who might have been in the audience would have had every justification for holding that we British are no better at Sibelius than the Germans are at Elgar or Delius."

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Seventh Programme

FRIDAY AFTERNOON, DECEMBER 2, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 3, at 8.15 o'clock

Mozart . . . . Serenade for Wind Instruments in B-flat (Koechel No. 361)

a. Romanze.
b. Theme and Variations.
c. Rondo.

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis for String Orchestra

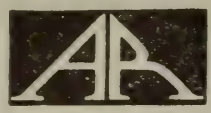
Schubert . . . . . Symphony in C major, No. 7

I. Andante; allegro non troppo.
II. Andante con moto.
III. Scherzo; allegro vivace; Trio.
IV. Finale: Allegro vivace.

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, December 1, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



AARON RICHMOND

presents in

—JORDAN HALL—

NEXT THURSDAY EVENING, at 8.30

ISABEL FRENCH

Soprano

CELIUS DOUGHERTY, Accompanist

Boston Globe (following debut Dec. 2, 1930): "Not since Roland Hayes was an unknown beginner in our concert hall, has one listened to such remarkably fine singing from a newcomer not already famous elsewhere."

New York Herald-Tribune: "Mrs. French's singing gave an impression of artistry and unusual interpretative ability, in which she was aided by remarkably clear and distinct enunciation."

NEXT SATURDAY AFTERNOON, DEC. 3, at 3.00

Only Boston Recital this Season by

HAROLD BAUER

PROGRAMME:

Two Choral Preludes ..... Bach-Busoni
Variations, F minor } ..... Haydn
Presto }
Sonata A minor ..... Mozart
Adagio (from Op. 106) ..... Beethoven
Polonaise, C minor }
Etudes A minor and C-sharp minor } ..... Chopin
Fantasiestück, A-flat }
Impromptu, F minor, Op. 142 }
Ballade, Op. 10, No. 1 } ..... Brahms
Capriccio, Op. 76, No. 5 }
La Cathedrale engloutie } ..... Debussy
L'Isle joyeuse }

Popular Prices: Tickets 75c. to $2.20 at Box-Office NOW
POSITIVELY no student-coupons available.

TUESDAY EVENING, DECEMBER 6, at 8.15

BEAL HOBER

Soprano

Boston Debut!

EDWIN McARTHUR, at the Piano

New York Times: "A voice of beauty, range and power."
New York Herald-Tribune: "One of the season's better song recitals."

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The First *ENCORE*....

BEFORE the coming of the Boston Symphony Orchestra, Boston audiences were not only small but notorious for their coldness. They were even accused of being unable to recognize a good performance when they heard one.... Applause was unknown.... And if by chance some one's enthusiasm broke bounds and resulted in a clapping of hands it was certain he was not a Bostonian. Offenders were asked to refrain from "such indecorous proceedings." It was not until nearly the end of Mr Gericke's first season as conductor that there occurred what was called the first *encore* ever granted since the Orchestra began its concerts. This followed the playing of Saint-Saëns' "Danse Macabre." The press commented on this rare occurrence by saying, "The delight one actually feels at finding a genuine, spontaneous *cri du coeur* coming from a Boston audience is quite enough to silence all pedantic criticism on the unusual proceeding." Boston audiences later lost their reputation for being unappreciative. In his own words Gericke paid tribute to his Boston public by calling it "one of the most cultivated and best understanding musical publics I know."

★ ★ ★ ★

Many Living Trusts which this Company handles as Trustee have been created by people who have known and appreciated Old Colony service as beneficiaries under Trusts created by Will.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 289

Programme 293

Letter from the Trustees 312

Financial Statement 314

Analytical Notes by Philip Hale:

Mozart . Serenade for Wind Instruments in B-flat (Koechel No. 361) . . . 294

Vaughan Williams . . Fantasia on a Theme by Thomas Tallis for String Orchestra . 306

Entr'acte: Thomas Tallis
By A. H. Fox-Strangways
(*The London Observer,* April 15, 1928) . . 317

Schubert . . . Symphony in C major, No. 7. 321

Advance Programme 329

Special Concert Announcements . 330–332 and back cover

Teachers' Directory 333–336

Personnel . . . . . Opposite page 336

Chandler & Co.

Famous for Style for Over a Century

FUR COATS

A Limited Number at Great Savings

$168

Black Caracul Coats

Black Caracul . . . exceedingly smart this season! Beautiful Coats that look much more expensive! $168

Seal-dyed Muskrat Coats

The deep, silky, splendidly black skins in these coats represent a fine quality! Smart and practical. $168

Brown Caracul Coats

They have a lustre, a close curl, a smart style that would distinguish them even at a much higher price! $168

Brown or Grey Kidskin Coats

Sleek coats . . . vastly smart with the suggestion of a puff in their sleeves, with small, young collars. $168

Grey Squirrel Coats

An opportunity to have a lovely platinum grey squirrel with all its softness, luxury and becomingness! $168

Racoon Coats

Every skin in these splendidly made coats has been selected for its clear, dark tone! $168

May be purchased on our 10-payment budget plan

Seventh Programme

FRIDAY AFTERNOON, DECEMBER 2, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 3, at 8.15 o'clock

Mozart . . . . Serenade for Wind Instruments in B-flat (Koechel No. 361)

I. Largo; Molto Allegro.
II. Minuetto.
III. Romanze.
IV. Theme and Variations.
V. Rondo.

(First time at these concerts)

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis for String Orchestra

Schubert . . . . . Symphony in C major, No. 7

I. Andante; allegro non troppo.
II. Andante con moto.
III. Scherzo; allegro vivace; Trio.
IV. Finale: Allegro vivace.

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Serenade in B-flat major for Wind Instruments (K. 361)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This Serenade in B-flat major, for two oboes, two clarinets, two basset horns, four wald horns, two bassoons, and one doublebassoon, was originally composed for a string quintet. The Serenade was written in 1780. It is thought probable that Mozart took it with him to Munich when he was busied with his opera "Idomeneo, Ré di Creta,"* which was produced there towards the end of January, 1781.* The score of the Serenade was given by André in 1803 to the grand Duke Ludwig I. of Hesen-Darmstadt, who gave it to the concertmaster Schmidt in Darmstadt. After Schmidt's death, it passed into the hands of her brother's widow. The Serenade consists of 1, a Largo with a Molto Allegro; 2, Minuetto; 3, Adagio; 4, Minuetto, Allegretto; 5, Romanze, Adagio; 6, Thema mit Variationen; 7, Finale, Molto Allegro. The first minuet has two trios; the second minuet three trios. The Romanze is in the nature of a Lied in two parts, interrupted by an Allegretto; the Adagio is repeated, and ended with a coda. The Serenade, in the first half of the nineteenth century, in Darmstadt, Munich, Hamburg, and Leipsic, was greatly relished.

Mozart's first Serenade—two violins, viola, two oboes, two flutes

*Idomeneo, tenor, Raaf; Idamante, soprano, Dal Prato; Ilia, soprano, Dorothea Wending; Elettra, soprano, Elisabeth Wending; Arbace, tenor, Panzachi; High Priest of Neptune, tenor, Vallesi.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

in the Andante, two horns, two trombones, bass—was composed at Vienna between July 18 and the first days of August, 1773. It consisted of an Allegro assai; Menuetto and Trio, Andante grazioso, Menuetto and two trios (one in D minor), Adagio, and Allegro assai. The Quintette from which the Serenade in B-flat was enlarged and rewritten, was for two violins, two violas, and violoncello (K. 46), and was composed at Salzburg, January 25, 1768.

It will be observed that the Serenade in B-flat calls for two basset horns. The basset horn is not a horn at all. It belongs to the clarinet family, and is represented in England to-day by the alto-clarinet in E-flat; out of England by the alto-clarinet in F—"the old basset-horn under a new name. In fact, it is the old basset-horn with a modern mechanism. Compass, downward extension, and technique are all the same" (C. Forsyth).

Lavoix, in his "Histoire de l'Instrumentation," says that the inventor's name was Horn—he lived at Passau and introduced it in 1770. It is said that he christened the instrument Basset-"Horn"—that is to say "Little Bass (clarinet made by) Horn." The Italians translated "Horn" literally "Corno"—hence "Corno di Bassetto."

Forsyth: "The middle and lower registers are admirable, richer, and fuller than those of the ordinary clarinet, much more interesting and expressive than those of the bass-clarinet. Gevaert sums up its tone-quality in two words, 'unctuous seriousness.'"

Iwan Muller took the basset-horn and turned it into an alto clarinet; Simiot and Sax made further improvements.

ALBUMS of MODERN PIANO MUSIC

Net

CONTRASTS, by Roy Agnew $1.00
". . . refreshing ideas, lyric quality, whimsy, fantasy . . . well ranged harmonies, nicely turned melodies."—*The Musician.*

VARIATIONS ON MARY HAD A LITTLE LAMB, by Edward Ballantine $1.00
In the styles of ten composers.
The individual characterstics of the masters set forth in mirth provoking fashion.

POEMS AND PICTURES, by Ellen Coleman ..$1.00
Played by Jan Smeterlin, A. Borovsky, Dai Buell and others.

MODERN PIANOFORTE ETUDES IN WALTZ FORM, by Charles Dennée $1.00
"In Mr. Dennée's usual authoritative style—musical, melodious, expressed in a refreshing manner."—*The Musician.*

TOLD IN THE HILLS, by Lee Pattison $1.00
"May prove to be the 'Woodland Sketches' of its day. Who knows?"
—*Musical America.*

FIESTA SEVILLANA. Spanish Suite by D. Sequeira $1.00
Contains compositions by Albeniz and Cervantes, besides original pieces by Sequeira.

STUDIES

TECHNICAL PRACTICE (planned for half-hour periods), by I. Philipp.....$1.00

TEN SHORT ETUDES, Op. 64 } **by Trygve Torjussen** ..... .75
FIFTEEN ETUDES, Op. 65 } $1.00
In all major and minor keys, ending with a final number based on the whole tone scale.

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

Mozart used the basset-horn in his B-flat serenade, "Nozze li Figaro" (additional number), "Zauberflöte," and "Entführung aus dem Seraglio." He wrote an elaborate obbligato for it to Vitellia's air, "Non più di fiori" "La Clemenza di Tito," which has been sung a half-dozen times at these symphony concerts. The air was a war-horse of Madame Schumann-Heink in her prime. Beethoven wrote for it, but not in an orchestral work—two concert pieces for clarinet and basset-horn. Among modern composers, Frederick S. Converse employed the basset-horn in his opera "The Pipe of Desire" (first performed at Jordan Hall in January, 1906); Joseph Holbrooke in his "Apollo and the Seaman" (1909) and "Children of Don" (1912); Richard Strauss in "Die Frau ohne Schatten" (1919).

* * *

"Serenade" and "Aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam;* yet the aubade is often called serenade, even when the concert is in the morning: witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

serenades." Rosseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Prætorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts were also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was per-

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Triumvirate of Feminine Gifts"

—gowns—coats—wraps—if you want to make a regal gesture—give her an evening wrap—for Christmas—or a luxuriously furred coat—or select an enchanting gown for daytime or evening from our holiday collection—at most appealing prices—

CUSTOM MADE—READY TO WEAR

formed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos: upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Dividends for 1933 will NOT be Cut!!!

—Recent Vote of Directors of John Hancock Mutual Life Insurance Company

This is good Christmastide news, isn't it?

$20,300,000 is a huge sum to pay out in one year, but the Company NOW has it in hand. It will be paid on due dates to policyholders.

Shrewd, farsighted men, these Directors. For many years they have been building well to meet this economic crisis we have just passed through. If you are one who will receive a portion of this money, I congratulate you.

You know, the three factors that should be first in the selection of any investment are, in their order of importance:

SECURITY — CONVERTIBILITY — YIELD

Can you think of any investment which has stood the test of the last three years, any better — or as well as —

LIFE INSURANCE AND ANNUITIES!

And do you know of any sounder or more desirable company than

THE JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

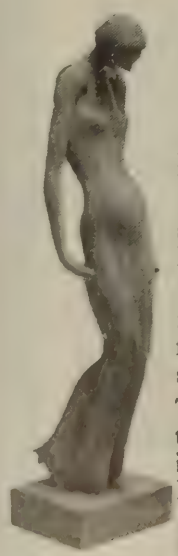
EARL G. MANNING, *General Agent*
One Federal Street, Boston, Massachusetts
Telephone LIBerty 4424

Slattery's
Opposite Boston Common
Presenting our Luxurious
"Wrap me Up"
$29.75
A royal lady wrap that makes your escort look proud and prosperous! Fine lapin in a snowy swirl, rich velvet trailing to your ankles, an ice-cream satin lining and warm, slim interlining combine to make "Wrap me Up" a real find at $29.75.
With Lapin collar in Misses' sizes
With Hare collar in Women's sizes
Gown Shop, 4th Floor

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

Brand New Clothes

Just Out Of Their Tissues

We believe that people want NEW THINGS . . . not the season's handled goods that must be unloaded at any price. Almost every express delivers beguiling clothes to us, fresh, new, individual, and they cost you no more.

OUR GIFT FLOOR IS READY

Hosts of fascinating articles selected by Mr. Jay in Europe are arrayed on our third floor for gift choosing. Early selections are advised because they are not to be duplicated.

write music that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

* * *

"Aubade" has been loosely defined as the antithesis of "Serenade." "Aubade" is a term also applied to a military morning salute; it is also a joyous call to festivals, or even labor. As a morning serenade, it is for voices and instruments, or for instruments alone, given under a window at dawn—*quod sub album* has been quoted with regard to the name; also *Auroram edi solent.* Ménage, in his Dictionary: "We call aubades concerts of music given at daybreak by lovers to their mistresses, with violins or other instruments; serenades those given in the evening." But Count Almaviva's serenade in the first act of "Il Barbiere di Seviglia," is in the morning.

In the Midi, the aubade was for galoubets* and tambourins. At Christmastide at Marseilles, the aubades were of a religious character, though the airs were sometimes profane. Angels' salutations at the birth of Christ were described as aubades. The term is known in French military circles as a serenade, either voluntary or obligatory, to a superior officer, on his birthday or some other occasion.

*A galoubet is a sort of tabor-pipe, flageolet, or flûte-à-bec, held in one hand, while the other beats the tambourin. It is still used in Provence and the Basque provinces. See F. Vidal's "Lou Tambourin" and Alphonse Daudet's romance "Numa Roumestan."

What *is* a

LIFE ANNUITY?

A Life Annuity makes positive financial provision for your future—guaranteeing a definite monthly income as long as you live.

It can be secured by the payment down of a single sum, or through the annual payment of a comparatively small premium.

The various kinds of Annuities issued by The Equitable are explained in a booklet which will be sent on request.

THE EQUITABLE

LIFE ASSURANCE SOCIETY OF THE UNITED STATES

393 Seventh Avenue, New York, N. Y. (Tw-8)

Please send booklet on Annuities to

Name ..... Age .....

Address .....

.....

115th Anniversary Sale

Entire Stock

ORIENTAL RUGS

25 to 50% Discount

Every rug at least 25% off.
Hundreds at greater discounts.
Many half-price and less.

Deferred Payments if Desired

JOHN H. PRAY & SONS CO.

646 Washington Street

Nov. 28th to Dec. 31st inclusive

From "Aubade" come the verbs "ambader" and "aubadinier"—to give aubades; the giver of one. An "aubadinel" is a fiddle played in a country public house. "Aubade" is also used ironically for an insult or injury to anyone. To have had an aubade is to have been exposed to bad treatment or to have received a merited punishment. See the third act of Molière's "L'Etourdi":

> "Certaines gens font une mascarade
> Pour vous venir donner une fâcheuse aubade;
> Ils veulent enlaver votre Célie."

There is an old proverb: "Old folks who cut up their heels in the dance give aubades to Death." In Scotland and Wales, the aubade given the morning after a wedding, the Réveille-Matin," was in most cases a charivari. "Aubade," in P. J. Le Roux's "Dictionaire Comique" (1718) has a curiously erotic meaning.

The aubade is best known in Boston by the Alborada* in Rimsky-Korsakov's Caprice on Spanish Themes, and by the charming air for tenor in Lalo's "Roi d'Ys," sung here by the lamented Charles Gilibert, although he was a baritone, and by others. This aubade has also been sung in Boston by a soprano.

**Alborado,* derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, used as the term for a morning serenade, corresponds to the French *aubade.*

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

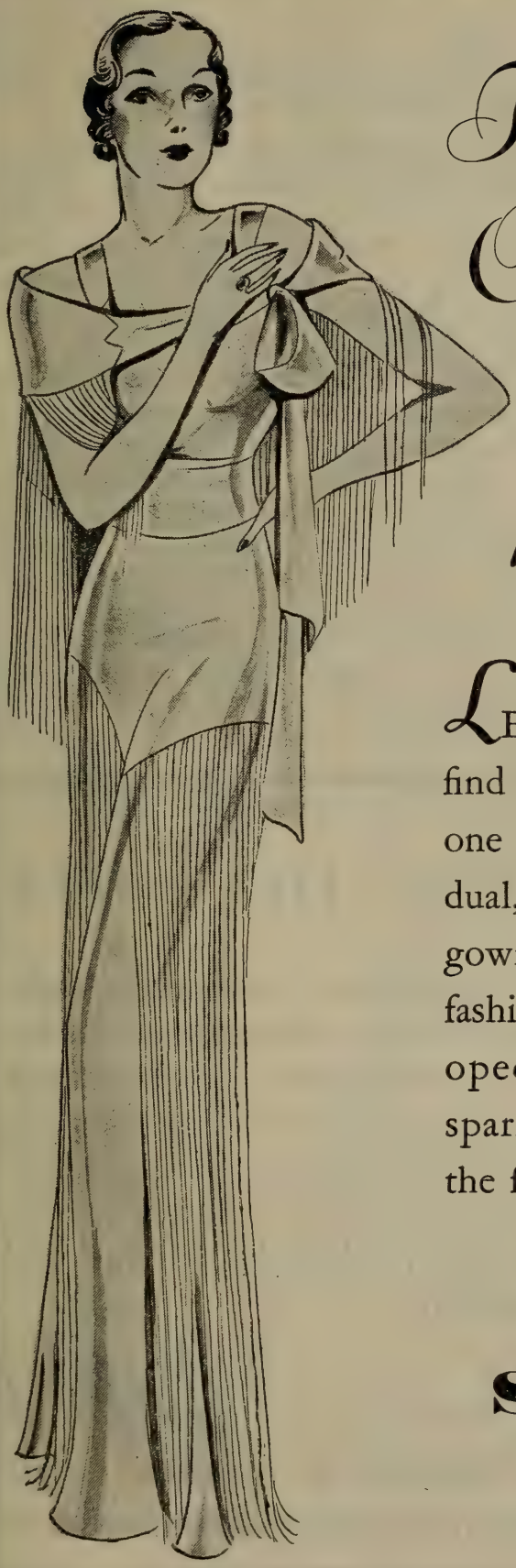
for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square



Important Occasions

demand that you look your best

LET those moments find you quite at ease in one of Stearns' individual, or few-of-a-kind gowns. Select from new fashions that are developed with flattering sparkle and dash. On the fourth floor.

R. H. Stearns Co.

Fantasia on a Theme by Thomas Tallis for Double-Stringed Orchestra . . . . . Ralph Vaughan Williams

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr. Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

* * *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

(Continued on page 316)

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

The Chardon String Quartette

Norbert Lauga, 1st violin
Clarence Knudson, 2nd violin
Jean Cauhapé, viola
Yves Chardon, 'cello

Will give FIVE CONCERTS on THURSDAY EVENINGS at 8.15

at Brattle Hall, Cambridge, Mass.

DECEMBER 15. ***German Program***

Beethoven Sextette (2 horns. Op. 81, bis, in E-flat major)
Hindemith, Third String Quartette
Brahms, String Quartette in C minor (Op. 51)

JANUARY 19. ***Russian Program***

Tschaikowsky, String Quartette in E-flat minor (Op. 30)
Stravinsky, Three pieces for String Quartette
Tcherepnine, Second String Quartette (Op. 40)

FEB. 16. ***Czecho-Slovakian—Austrian Program***

Schubert, String Quartette in A minor (Op. 29)
Bartock, 1st String Quartette
Mozart, Quintette with two violas

MARCH 16. ***Anglo-American Program***

Arnold Bax, Oboe Quintette in G minor
Walter Piston, String Quartette
Villa-Lobos, Second String Quartette

APRIL 20. ***French Program***

Arthur Hoeree, Pastorale et Danse for String Quartette
Ravel, Violin and 'cello Sonata
Darius Milhaud, String Quartette

SEASON Tickets, $6, $4, $2.50. SINGLE Tickets, $1.50 $1.00, 50c.

ON SALE AT

LONGY SCHOOL OF MUSIC

44 Church St., Cambridge, Mass. :: Tels. UNI. 0956–0957

TO THE SEASON TICKET SUBSCRIBERS, AND CONTRIBUTORS TO THE DEFICIT, OF THE BOSTON SYMPHONY ORCHESTRA, INC.

The comparative summary of the treasurer's report for the 1931-32 season and two previous years, shows the difficulty of maintaining an organization with the standard of the Boston Symphony Orchestra upon a self-supporting basis. Without further financial aid, either from endowments, or by annual contributions from those who regard the orchestra as an important cultural, artistic and educational institution of Boston and New England, its future continuance would be doubtful.

During the season of 1931-32, in the course of which there were two pension fund concerts, the Thomas A. Edison and Judge Cabot Memorial Concerts, and the concert for the unemployed, to which the players and the Symphony Hall staff contributed their services, the orchestra gave 104 revenue-producing concerts in Boston, Cambridge, Providence, New York, Brooklyn, and fourteen other cities, with the addition of 58 Pop concerts in Boston. The box office receipts and season ticket subscriptions for all these concerts, as well as incidental income from programme advertising, record royalties, and similar miscellaneous sources, were applied to the cost of maintaining the orchestra. Nevertheless, the season ended with a net operating loss or deficit of $109,647.86.

This operating deficit was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to $93,218.60.

This final deficit could be cared for only by the contributions from those willing and able to give, as they had so generously done in each of the previous thirteen years after Mr. Higginson laid down the heavy burden borne by him for the first thirty-seven years of the orchestra's existence. Last year such contributions amounted to $62,573.63. Consequently the season closed with an unpaid indebtedness of $24,233.11, which must somehow be liquidated in the current or subsequent years.

To help in meeting the present situation, the conductor and members of the orchestra, the management, and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season.

It is a pleasure to report also what may not be generally known that the orchestra and Symphony Hall staff voluntarily and without any suggestion from the Trustees all contributed to the Unemployment Fund last winter in accordance with the plan of the Unemployment Fund Committee.

Encouraged by such evidences of devotion to the orchestra, the Trustees appeal with even greater confidence than in other years, to their friends and contributors, for the funds required to meet the rest of the estimated deficit of this year; and, if possible, also to liquidate the deficit balance from last year. The trustees and management will continue their effort to keep the expenses during this period of depression down to the lowest possible point, and to take advantage of every opportunity to increase the receipts.

We cannot close this appeal without a most grateful acknowledgment of the generous support of so many hundred contributors since we assumed responsibility for the Boston Symphony Orchestra, and of the thousands of ticket subscribers in this and other cities who, almost without exception, have renewed their subscriptions for the present season.

Contributions in any amount should be sent to Ernest B. Dane, Treasurer, Boston Symphony Orchestra, Inc., 6 Beacon Street, Boston, Massachusetts.

Henry B. Cabot, Jr.
Ernest B. Dane
N. Penrose Hallowell
M. A. De Wolfe Howe
Frederick E. Lowell
Arthur Lyman
William Phillips
Edward M. Pickman
Henry B. Sawyer
Bentley W. Warren
Trustees

Financial Statement and Subscription Blank on the two pages following.

BOSTON SYMPHONY

Comparative statement for the years 1930, 1931

RECEIPTS	1930	1931	1932
Gross Income from Concerts	$582,660.10	$579,521.87x	$558,598.68x
Symphony Hall Rents, etc. .	96,727.61	98,532.75	88,695.46
Programmes	52,682.82	42,718.24	33,059.14
Sale of Bound Volumes . .	347.00	788.50	382.75
Interest on Bank Balances .	3,982.97	3,406.02	1,388.34
Sundry Receipts	115.02	1,334.18	655.91
Victor Record Royalties . .	7,920.00	4,918.65	2,700.47
Operating Income	$744,435.52	$731,220.21	$685,480.75
Payments	830,466.61	869,031.22	795,128.61
Operating Deficit	$86,031.09	$137,811.01	$109,647.86
Income Endowment Fund and Interest	17,286.21	18,092.00	16,429.26
Net Loss	$68,744.88	$119,719.01	$93,218.60

x Includes returns from Pops Broadcasting

.....1932

For the BOSTON SYMPHONY ORCHESTRA, INC.

I enclose my cheque for $.....

or

I subscribe $....., payable.....1932

Name.....

Address.....

Please make cheques payable to the Boston Symphony Orchestra, Inc., and mail to Ernest B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

and 1932, at the close of business July 31, 1932.

PAYMENTS	1930	1931	1932
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$178,118.38	$190,103.50	$147,469.39
Symphony Hall Maintenance	109,658.82	117,293.40	111,887.01
Programmes	40,780.32	36,680.63	31,857.84
Orchestra Salaries	455,219.91	461,914.57	457,610.45
Other Salaries	30,171.70	30,590.00	30,720.00
Insurance	1,818.85	1,718.25	1,711.58
Music	4,677.63	13,114.25	4,789.39
Sundry Expense	10,021.00	17,616.62	9,082.95
	$830,466.61	$869,031.22	$795,128.61

E. B. Dane, Treasurer,
6 Beacon Street,
Boston, Mass.

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse
Fower Sovereygnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty part motet—*Spem in alium non habui,* for eight five-part choirs.—Herbert Hughes.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

ENTR'ACTE

THOMAS TALLIS

By A. H. Fox-Strangways

(*The London Observer*, April 15, 1928)

Everyone has heard of Tallis's canon, set to Ken's "Evening Hymn," and most people have sung the treble or the bass part of his Responses in utter ignorance that there was a tenor ranging over three adjacent notes which they were intended, as a congregation, to sing. A few will have heard of his motet for eight five-part choirs, and a few more may have heard Vaughan Williams's "Fantasia on a theme from Tallis," or may know No. 92 in the "English Hymnal," which is that theme. Some will connect him with Christopher Tye, of whose age and general style he was, and with whom he conveniently alliterates; or with his friend, William Byrd, of whose boy he was godfather, and with whom he was the recipient of a "licence to print" music, of which the first-fruits were his "Cantiones Sacrae" in 1575. There or thereabouts ended the knowledge of one person, at any rate, until the recent appearance of the sixth volume of the "Tudor Church Music" (Oxford University Press, 30s. net).

The name, Tallis, has a Norman-French sound (like Talboys and tally-ho, from *taillis*), but is practically unknown otherwise. There is a faint indication that he was a Leicestershire man. He died

HOTELS OF DISTINCTION

The COPLEY-PLAZA
Boston

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, *Mgr.*
The Savoy-Plaza Henry A. Rost, *Pres.*
The Copley-Plaza Arthur L. Race, *Mgr.*

in 1585, November 23, and his birth has to be guessed. In a petition to the Queen for a lease of lands "in consideration of service," made and granted in 1577, he is described as "verie aged." The editors think that may mean that he was then seventy-two, and accordingly state his birth as 1505 on the cover without a query. On the other hand, Elizabethan mortality was much higher than ours, and the "verie-aged," though there is no reason to think it exaggerated, was at least motived. Moreover, his epitaph and a celebrated Latin poem both speak with pride of his having lived under four monarchs. If he had been born before Henry VIII.'s accession (1509), the eulogists would hardly have failed to know and to record the much more extraordinary feat of having been alive in five reigns. Birth after 1509 would make him organist at Waltham Cross Abbey—the first known date of his life—at an age at which White died.

To place him, we will take the year of Cranmer's letter to Henry VIII., 1544, which advised that the music of the Church should be of a "solemn note"; an expression of opinion which solidified three years later into the Royal Injunction that "no anthems were to be allowed but those of Our Lord, and they in English, set to a plain and distinct note, for every syllable one." It now became necessary either to adapt English words to the existing Latin masses (which was not easy) or to compose new ones. That year divides Tallis's (and Tye's) life almost equally. Byrd was two years old; White and Farrant were boys; Shepherd, Edwards, and Merbecke young men; Taverner (who died the next year) was in the prime of life; Fayrfax and Aston had been dead twenty years. Of these, Taverner, White, and Byrd have already appeared in this edition; Merbecke and Aston will do so; and the English church music of Tallis is still to come. Taverner was the last Englishman to write a mass on a secular tune, a thing which had been the recognized means of securing intelligible "form" for centuries past, and which the Council of Trent (1545–62) definitely forbade. White illustrates the struggle to write music that would hang together without this prop; when we see the woodenly formal entries and

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

TELEPHONE, CAPITOL 7219

the generally rigid logic of his eight-part, "O praise God in his holiness," we with difficulty believe that the same man wrote the flexible melodies of his "Miserere" (the 51st Psalm, especially at "Behold, I was shapen in wickedness"). Tallis confronts the same problem. He can write the most hard-hearted piece of ingenuity as in "Miserere nostri"; there are seven voices (A–G, from high to low) arranged thus:—

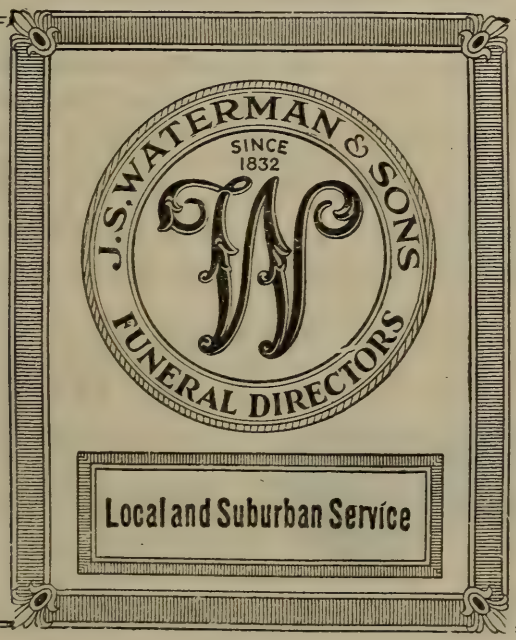
A } independent strict canon at the unison.
B }

C = F inverted and four times diminished (*i.e.*, a quaver of C = a semibreve of F).
D = F inverted and once diminished.
E is a free part.
F is the TENOR (the theme).
G = F twice diminished.

Not much music, one imagines, would emerge from such austere conditions.

It might be supposed that a motet in forty real parts would be quite as austere. It is true that twenty of these parts announce the theme, "Spem in alium nunquam habui," in succession; but the theme changes its shape a good deal, and even if it could be heard after the first ten entries it would not be monotonous. The second twenty change theirs, "praeter in te," still more. The whole forty are used for about a quarter of the time, partly by accumulation and partly in two sudden bursts. Dr. Mann's edition had, from exigencies of printing, to be on two facing pages, and was as difficult to read as a pianoforte duet by one pair of eyes. The whole forty are here on one page, and it is to be hoped we may now hear it again. It requires eight subconductors, and probably two voices to a part; and as voices differ much in pentrating quality it seems impossible to say which of many possible results we should hear. It probably takes six minutes, and ought to be sung twice with an interval.

But Tallis was by no means always writing enigmas. He has



something of the impetus of White and the imagination of Byrd in the motets which the editors in their preface have held up to our admiration; and almost everywhere he has a sternness of his own. His melodies rarely ascend, and they lose expansiveness by not doing so; but they seem to float and "plane," and to find their way home as if they were live beings. He tries no harmonic flights; his staple is plain triads, and he is content merely to put occasionally the one you did not expect, at any rate in block harmony, which gives a feeling of bigness; and his "illegitimate" six-fours are apt to be impressive, as at "qui tollis peccata," in the four-part mass, which, however, depends on one MS. only. The editors do not think much of this mass; but is there not something rather touching in its gaunt unobtrusive texture, which we do not find in more florid treatment?

Puritan wrath was peculiarly hot against organs and choir books. Organs can be replaced, but the choir books, which lit bonfires, or were sent abroad to bookbinders, cannot. A very small fraction of what there must have been at the dissolution of the monasteries is given, we will hope, a few more centuries of life in this fine edition. The volume is delightful to handle, though it is not for armchair reading—it weighs nearly 6 lbs., and is in other senses a thing to sit up to. The editors are laconic, and their silence is sometimes eloquent; the "Oxford History of Music" says that "O bone Jesu" is to be "probably unhesitatingly ascribed" (whatever that may mean) to Tallis; they have definitely hesitated to print it.

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

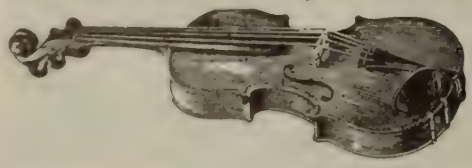
LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 4:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

WEEMAN, BEAL & HOLMBERG



. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

Telephone Connection

BOSTON

Symphony in C major, No. 7 . . . . . Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna November 19, 1828)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 Schubert composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 . SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854; the first performance at a Philharmonic concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations. As a rule Schubert made few changes or corrections in his score. In this symphony, alterations are found at the very beginning. The subject of the introduction and that of the Allegro were materially changed; the tempo of the opening movement was altered from Allegro vivace to Allegro ma non troppo. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his justly celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Statue towards the supper-table of Don Giovanni.

* * *

Schumann after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

DOLL & RICHARDS
PASTELS OF FLOWERS By LAURA HILLS
WATERCOLORS By HOYLAND B. BETTINGER
SKETCHES OF BOSTON By KAY PETERSON
138 NEWBURY STREET BOSTON

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they deprive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

Guard Against Theft——————
——————and Damage to Your Auto

One minute from Symphony Hall

STORE AT WESTLAND AVENUE GARAGE Inc.

41 WESTLAND AVENUE

drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works,

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

·EDWARD·K·PERRY·CO·
·PAINTING & DECORATIVE FINISHES·
·774·COMMONWEALTH·AVE·BOSTON·

1
LIBERTY
SQUARE
BOSTON

THE EMPLOYERS GROUP
WISE MEN SEEK WISE COUNSEL
THE SERVICE THAT SATISFIES

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to anyone who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

* * *

A few days after the performance of this symphony at the Gewandhaus, Mendelssohn wrote to the secretary of the Philharmonic Society in London: "I hope to be able to send you a very extraordinary and excellent symphony by Fr. Schubert, the famous composer, which we performed here at our last concert with great applause. I have written to Vienna to get permission of sending the work to the Society and shall send it immediately if allowed to do so." He forwarded the score three weeks later with a letter in which he stated that the symphony had "created an uncommon sensation in Leipsic." He recommended that certain repetitions in portions of the work should, on account of its great length, be disregarded. The Philharmonic Society did not perform the work in the following season. Mendelssohn persisted, and in 1844 when he conducted the Society's concerts in London he put the symphony in

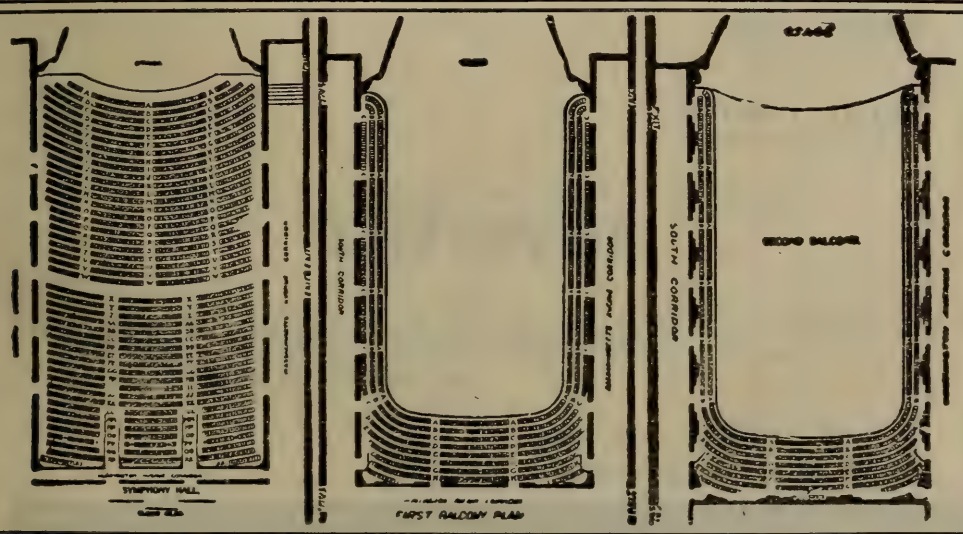
TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)



the rehearsal. The orchestra was contemptuous; it ridiculed the triplet measures in the Finale. Mendelssohn was indignant and withdrew the symphony, which was not performed in England until April 5 and 12, 1856, at the Crystal Palace. The first two movements were played on the earlier date; the last two at the later.

The first complete performance in Paris was at a concert of the Société Ste. Cécile, led by François Jean Baptiste Seghers on November 23, 1851. Habeneck had attempted to rehearse the symphony in 1842 for a Conservatory concert, but the orchestra rebelled. The Symphony was not performed at a concert of the Paris Conservatory until January 17, 1897, in commemoration of the centenary of Schubert's birth.

charles rennard hector

musical director

yankee net work—C. B. S.—station WNAC

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

build up

your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Eighth Programme

FRIDAY AFTERNOON, DECEMBER 9, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 10, at 8.15 o'clock

Respighi . . Old Dances and Airs for the Lute (Freely arranged)

MacDowell . . . . . Two Poems for Orchestra, Op. 22
Hamlet.
Ophelia.

Tcherepnin, A. . . . . "Magna Mater," Op. 41

Strauss . . . . . Symphonia Domestica, Op. 53

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, December 8, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL - - - BOSTON
Sunday Afternoon, December 4, 1932, at 3.30

Recital by

Lawrence Tibbett

Baritone

PROGRAMME

I.	Bois Épais	Lully
	Che fiero Costume	Legrenzi
	Bailiff's Daughter	Old English
II.	Nacht und Träume	Schubert
	Verrath	Brahms
	Allerseelen	Strauss
	O liebliche Wangen	Brahms
III.	The White Peacock (Mr. Wille)	Griffes
	Malagueña (Mr. Wille)	Lecuona
IV.	Eri tu, from "The Masked Ball"	Verdi
V.	Kingdom by the Sea	Somervell
	Little old Foolish Old Man	Browning
	In the Silent Night	Rachmaninoff
	The Gargoyle of Notre Dame	Uterhart
VI.	Shake your brown feet	Carpenter
	Mam'selle Marie (Imaginary Creole Ave Maria)	Guion
	De Glory Road	Wolfe

Sunday Afternoon, December 11, at 3.30

LILY PONS

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The STORY *of the* PROGRAMME

IT was under the conductorship of Gericke that many of the Boston Symphony Orchestra's methods and present customs came into existence. Not long after his coming the concert-goers were presented with a printed sheet with the name "Music Hall Bulletin" displayed across the top. This sheet contained historical and analytical notes on the numbers that were to make up the concert for that particular day. It first was written by Mr. George H. Wilson and met with immediate success. Later a thirty-two page pamphlet, under the same editorship replaced the "Bulletin." During the season of 1892–93, Mr. William F. Apthorp became editor, and in 1901 Mr. Philip Hale took up this work which he still conducts with such skill and learning. Mr. Hale furnishes the audience not only with direct reference to the particular programme of each concert but also with a wealth of interesting and authentic musical lore, historical, critical and biographical. His writing through all these years has served a far reaching educational purpose and has done much to further the appreciation of classical music in Boston.

Every property owner should complete a satisfactory estate program. His affairs should be arranged so as to take care of three important considerations: Income . . . Shrinkage . . . Management. A consultation with one of our officers will assist you to effect an orderly arrangement of your estate. Trust service in its largest sense is our principal business.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 337

Programme 341

Analytical Notes by Philip Hale:

MacDowell . Two Poems for Orchestra, Op. 22 342

Sibelius . . . . Symphony No. 3, Op. 52 346

Tcherepnin, A. . . . "Magna Mater," Op. 41 359

Entr'acte: Fact and Fiction About Beethoven
By Ernest Newman
(*The Sunday Times,* London, January 31, 1932) 362

Strauss . . "Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24 368

Advance Programme 375

Special Concert Announcements . 376–380 and back cover

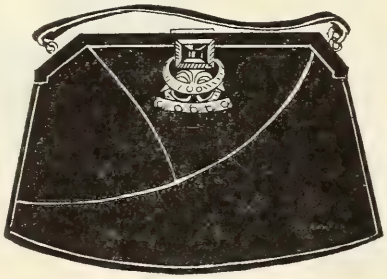
Teachers' Directory 381–384

Personnel . . . . . Opposite page 384

Chandler & Co.

Famous for Style for Over a Century

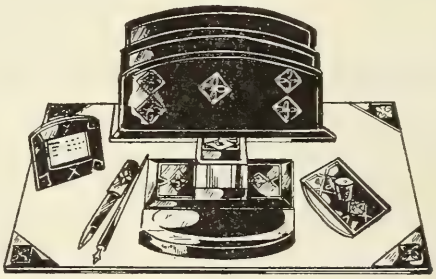
We Present Gifts of Distinction by the Makers of the World's Finest Leather Goods



$5

Mark Cross
Antelope Handbag
at Chandler & Co.

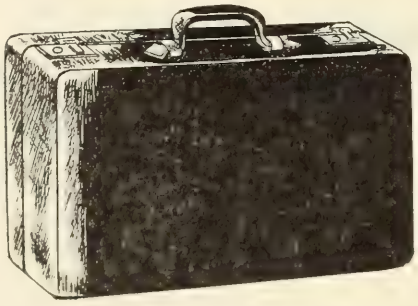
The inevitable choice for the fastidious woman is a Mark Cross bag. This one of soft black antelope with stunning marcasite clasp has much charm.



$25

Mark Cross
Morocco Desk Set
at Chandler & Co.

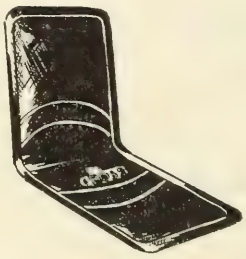
Interesting desks call for interesting accessories — such as this six-piece desk set . . . hand tooled in gold.



$21

Mark Cross
Cowhide Case
at Chandler & Co.

A simple tailored type bag of quality is this cowhide case . . . capacious and light weight. Women like the trim, moire lining.



$5

Mark Cross
Pin Seal Bill Fold
at Chandler & Co.

There's no need to worry over his gift any longer . . . he'll be more than proud of this distinctive Mark Cross bill fold.

Eighth Programme

FRIDAY AFTERNOON, DECEMBER 9, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 10, at 8.15 o'clock

MacDowell . . . . Two Poems for Orchestra, Op. 22

Hamlet.
Ophelia.

Sibelius . . . . . Symphony No. 3, Op. 52

I. Allegro moderato.
II. Andantino con moto, quasi allegretto.
III. Allegro.

Tcherepnin, A. . . . . "Magna Mater," Op. 41

(First performance in the United States)

Strauss . . "Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24

There will be an intermission after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

"Hamlet and Ophelia," Two Poems for Orchestra, Op. 22
Edward Alexander MacDowell

(Born at New York on December 18, 1861; died at New York on January 23, 1908)

The score of this work, published by Breitkopf and Härtel in 1885, is entitled (in German) "Hamlet; Ophelia: Two Poems for Grand Orchestra." Mr. Lawrence Gilman states, in his "Edward MacDowell: A Study," that the composer afterwards changed his mind concerning this title, preferring: "First Symphonic Poem (*a.* 'Hamlet'; *b.* 'Ophelia')." "This alteration is written in MacDowell's handwriting in his copy of the printed score. When 'Lancelot and Elaine' was published three years later, it bore the subtitle: 'Second Symphonic Poem.'" The score is dedicated to Henry Irving and Ellen Terry. MacDowell had seen them in "Hamlet" when he and his wife were in London in the summer of 1884. (MacDowell was married to Marian Nevins in July of that year.) Seeing Irving and Terry in "Much Ado About Nothing," he sketched a symphonic poem to be entitled "Beatrice and Benedick"; but he gave up the idea, and most of the material for this proposed work went finally into the Scherzo of the second piano concerto, composed in the following year.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

"Hamlet and Ophelia" was composed at Frankfort in the winter of 1884–85. Before he left Wiesbaden—he moved there from Frankfort in 1885—to return to the United States, "Hamlet and Ophelia" had been performed at Darmstadt, Wiesbaden, Baden-Baden, Sonderhausen, and Frankfort. "Ophelia" had been performed at the first of Frank Van der Stucken's "Symphonic Concerts" at Chickering Hall, New York, on November 4, 1886. Van der Stucken brought out "Hamlet" at his American concert at New York on November 15, 1887.

MacDowell came to Boston in the fall of 1888. "Hamlet and Ophelia" was performed in Boston for the first time at a concert of the Boston Symphony Orchestra, Arthur Nikisch conductor, on January 27, 1893. The programme was as follows: Schumann, Symphony No. 1, B-flat major; Paderewski, Concerto in A minor (Mr. Paderewski, pianist); MacDowell, Two Poems for Orchestra—I, Hamlet: Largamente (D minor); II, "Ophelia," Moderato Con tenerezza (F major); Soli for piano (Chopin: Nocturne in G and Waltz Op. 34, No. 1); Wagner, Prelude to "Die Meistersinger von Nürnberg."

William Foster Apthorp was then the editor of the Symphony

SUITABLE FOR GIFTS OR GENERAL READING

MUSIC:
AN ART AND A LANGUAGE
By WALTER R. SPALDING
"The best book on music that has yet come from America." —*Musical Opinion, London.*
Price, $2.50 net

CRITICAL AND HISTORICAL ESSAYS
By EDWARD MacDOWELL
"Especially valuable to those who desire to secure the essential elements of a liberal culture in music." —*The Musician*
Price, $2.00 net

A SHORT OUTLINE OF MUSICAL HISTORY
From Ancient Times to the Present Day
By CUTHBERT HARRIS
"Giving terse characterizations of periods, schools and composers, with listing of their chief works. Musical instruments are also analyzed and storied in brief." —*Musical Courier*
Price, $1.25 net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

Orchestra's Programme Books. He wrote as follows—and sensibly—not attempting to "analyze" the tone poems: "They are so absolutely free in form and construction, they have so little in common with any recognized form, that ordinary musical terminology is almost helpless to deal with them. Their essence is poetic, imaginative, picturesque, and suggestive. Unlike Berlioz, Liszt, Saint-Saëns, and other writers of symphonic poems, Mr. MacDowell has accompanied his score with no descriptive or explanatory programme; he lets his music speak for itself and tell its own story. And music is famous for the way it has of telling very different stories to different listeners. Here the only clew the analyst has is the titles of the two poems. That there is an intimate ideal connection between the two is evident enough. The composer seems to have taken the ground that the characters of Hamlet and Ophelia mutually complete each other, that the two form an ideal whole. The same thematic material is, to a large extent, used in both poems, and it is to be noted that certain figures which occupy the foreground in the 'Hamlet' poem play a more subordinate part in the 'Ophelia,' while the principal motive of the 'Ophelia' appears as a secondary theme in the 'Hamlet.' More than this one hardly ventures to say, for fear of going unpardonably wrong. Perhaps, after, all, it is better

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

to say no more, to let the music tell its own story, as Mr. MacDowell evidently intended it to do, and not lead the listener astray by an exegesis that, in this case, has every chance of being merely fanciful and imaginary."

* * *

These works by MacDowell have been performed at concerts of the Boston Symphony Orchestra in Boston:

Orchestral Suite, E minor, No. 2, Op. 48 ("Indian"), January 31, 1895–1923, nine performances.

Orchestral Suite, A minor, Op. 42, October 23, 1891–1919, five performances.

Symphonic Poem, Op. 25, "Lancelot and Elaine," January 10, 1890–1906, three performances.

Two poems for orchestra: "Hamlet and Ophelia." Op. 22, January 27, 1893.

"Lamia," symphonic poem (Posthumous), October 23, 1908.

Piano Concerto, No. 1, A minor, Op. 15, November 18, 1892.

Piano Concerto, No. 2, D minor, Op. 23, April 12, 1889, five performances.

* * *

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Triumvirate of Feminine Gifts"

—gowns—coats—wraps—if you want to make a regal gesture—give her an evening wrap—for Christmas—or a luxuriously furred coat—or select an enchanting gown for daytime or evening from our holiday collection—at most appealing prices—

CUSTOM MADE—READY TO WEAR

"Hamlet" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, and the usual strings. In "Ophelia," trombones, bass drum, and cymbals are omitted.

SYMPHONY, C MAJOR, NO. 3, OP. 52

JEAN JULIUS CHRISTIAN SIBELIUS

(Born at Tavastehus, Finland, on December 8, 1865; now living there)

This symphony, dedicated to Granville Bantock, is dated 1907 and was first performed at Helsingfors in that year. It was played at Leningrad in November, 1907, when the composer conducted. He conducted when the symphony was performed in London by the Philharmonic Society on February 27, 1908, and again on February 20, 1921, at a concert of the visiting Birmingham Orchestra.

The first performance in the United States was in New York by the Russian Symphony Society, Modest Altschuler, conductor, on January 16, 1908. We find no other record of a performance in this country. It was announced by Boston newspapers of March

You Have the same Privileges as this Man

Last week we reviewed the estate of a man who owns $200,000 of life insurance, $300,000 interest in his business, and $50,000 in investments—present value. Rather an enviable position to be in, isn't it?

His insurance was payable to his wife in cash. His will was practically the same—deeding her everything, save a few small bequests.

He was much disturbed when we showed him that under this arrangement his estate would shrink from $75,000 to $80,000.

He had not availed himself of his legal and constitutional privileges.

By suggesting three changes in the *method* of distribution we were able to effect a saving to his heirs of nearly $40,000.

Maybe I could be helpful to you, too.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

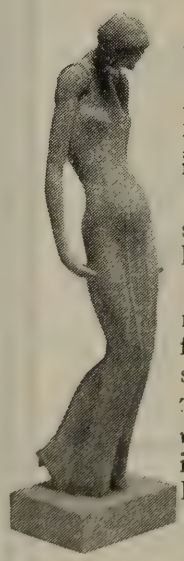
Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's
Opposite Boston Common
Presenting our Luxurious
"Wrap me Up"
$29.75
A royal lady wrap that makes your escort look proud and prosperous! Fine lapin in a snowy swirl, rich velvet trailing to your ankles, an ice-cream satin lining and warm, slim interlining combine to make "Wrap me Up" a real find at $29.75.
With Lapin collar in Misses' sizes
With Hare collar in Women's sizes
Gown Shop, 4th Floor

27, 1921, that Mr. Monteux would produce the symphony "this week," but there has been no performance in this city.

The performance in New York was said at the time by the leading critics to be wholly inadequate. In London the symphony was said by the *Times* to be "the most difficult kind of music to play, because every detail must be right or the result is manifestly wrong. . . . It is a remarkable work which seems to have more in common with the lately produced Fifth Symphony in E-flat than with the more elusive No. 4 in A minor. Simple, indeed almost conventional in structure, it is propelled forward by the muscular energy of its rhythms. One misses the slow movement, for the middle movement is too persistent in its tread to give one that feeling of breathing space, the reflection and the sentiment which the genuine slow movement affords. Writers about Sibelius generally talk of 'forests and lakes and northern psychology.' That is probably a polite way of saying that he makes them feel uncomfortable and un-homelike. He certainly does in this symphony, at one moment insisting on an idea until he compels the hearer to recognize that there is more in it than he thought, at another passing over almost carelessly something which he wants to linger over. In the end, however, he does convince one that he has said exactly

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take" It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK · PARIS · LONDON · BERLIN · ROME

Jays Boston Temple place Eleven

Brand New Clothes

Just Out Of Their Tissues

We believe that people want NEW THINGS . . . not the season's handled goods that must be unloaded at any price. Almost every express delivers beguiling clothes to us, fresh, new, individual, and they cost you no more.

OUR GIFT FLOOR IS READY

Hosts of fascinating articles selected by Mr. Jay in Europe are arrayed on our third floor for gift choosing. Early selections are advised because they are not to be duplicated.

what he wants to say in his own way, and one comes away from a Sibelius symphony with the sense of having gained an experience."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

*
* *

As the symphony is dedicated to Granville Bantock, his article "Sibelius: "The Man and Artist," published in the London *Times* of February 26, 1921, may be of interest:

"The visit to this country of Jean Sibelius suggests the desirability of our taking thought as to the significance of the career and work of this distinguished and very individual artist. Fifty years ago Finnish music was unknown, and, in the larger sense of the word, practically non-existent. It consisted mostly of rune-songs with the peculiar Finnish idiom of repeated notes, the verse being of the rhythmic structure adopted by Longfellow in 'Hiawatha.' Rather before this time (1835), however, a Conservatorium had been established at Helsingfors, and to this institution Sibelius—who was born in 1865—after studying law for a time, went as a

Experience Series—No. 2

BOTH ARE SAFE

SAVINGS BANK or ANNUITY

Principal preserved.

Moderate interest at variable rate.

If principal is consumed, income in later years fails.

"Refund" Annuity.

Large Income.

Fixed Income.

Balance between investments and amount received by annuitant before death repaid to heirs:

And in no case can the annuitant outlive the Income.

RATE OF "REFUND" ANNUITY INCOME.

	Man	*Woman*
At 55	7.25%	6.76%
At 60	8.01%	7.41%
At 65	8.99%	8.23%
At 70	10.25%	9.28%

Without Refund feature, a larger income is obtainable.

Most of the money brought in to me for Annuities this year has been taken from Savings Bank Accumulations.

Leave part in Savings Bank for emergency.
Put part into Annuity for lifelong larger income.

R. O. WALTER **100 Milk Street, Boston**

Please send descriptive leaflets and income at my age under Refund (no refund) Annuity.

Name ..... **Age** .....

Address .....

115th Anniversary Sale

Entire Stock

ORIENTAL RUGS

25 to 50% Discount

Every rug at least 25% off.
Hundreds at greater discounts.
Many half-price and less.

Deferred Payments if Desired

JOHN H. PRAY & SONS CO.

646 Washington Street

Nov. 28th to Dec. 31st inclusive

pupil of Wegelius. Later, he studied at Berlin and Vienna; but fortunately this cosmopolitan training has not—as it so often does—obscured the peculiar racial characteristics of his work. It is to him, as the representative of Finnish music, that the land owes her present world-wide celebrity.

"His music is, in a peculiar sense, the outcome of the racial psychology and of its special embodiment in the 'Kalevala.' This is a collection of the floating rune-songs of the land woven by Lönnrött into an epic; and the striking character of these legends is vividly reflected in his music. One of his most arresting pieces—and one of the world's treasures in music—is 'The Swan of Tuonela.' Here we are transported to the River of Death in the gloomy underworld—akin to the Styx and Acheron of the Greeks—the conception being largely derived from the black rock-fissures and fjords of this wild northern land. Upon this River of Death floats the mystical Swan, coming to meet the spirits of the departed, and singing her wondrous song. The voice of the Swan is mostly a wild cor-anglais solo, and, once heard, can hardly be forgotten. In other works, such as 'En Saga,' 'Finlandia,' 'Pohjola's Daughter,' etc., the same mental individuality is felt, and many of the subjects

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

Gifts

as dependable as the name of Stearns

THIS great Christmas store is brimful of Yuletide cheer and smiling faces. It is the season for renewed friendships and expressed loyalties, and for those finer things of life, untouched by commercialism, that know no fluctuating market-prices. Good-will is one of them. Service is another. The lowliest gift article at Stearns' must be *"Stearns' traditonal quality"*, for giving, we believe, is a *privilege* and not a *careless gesture.*

Special Gift Sections

Christmas Luggage	*Second Floor*
Novelty Leather Goods	*Sixth Floor*
85¢ Gift Neckties	*Second Floor*
Christmas Wrappings	*Second Floor*
Christmas Cards	*Second Floor*
All-Year-Round Gift Room .	*Seventh Floor*
Electrical Appliances	*Downstairs*
Christmas Toys	*Downstairs*

R. H. STEARNS CO.

have the ring of folk-song—though Sibelius says that he has never used actual folk-melodies, but always freshly conceived motifs—so completely does his mind work in unison with the racial mind, so true is he to type. This fact places his work in a category apart; there is nothing like it in the world.

"He has visited this country more than once before. He came over about 1900, at my invitation, to conduct his first symphony at Liverpool. His third was performed by the London Philharmonic Society; and in 1912 he conducted his fourth at the last Birmingham Triennial Festival. These works also have strikingly individual characteristics. He resembles the typical figure of the 'Kalevala,' Old Vaïnamoïnen, the singer and musician; he seems to be always seeking for 'the word of origin' which bestows power over the thing named; he is always seeking to refine away the superfluous, and to give *des idées seules,* as he says. There is little of the subsidiary material that 'sets the figure well on the picture'; all is simple, direct, sincere.

"Sincerity—that seems to be the essential nature of the man and the artist; and you can hardly be with him long without feeling it. And he is a true son of the soil. In his music the primitive

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

savagery of wild and untamed races seems to stand out with naked distinctness; and we see a scene of rocks, mountains, caves, forests, and lakes, rolling mists and boiling surf, by the sinister light of storm; we feel how the iron has entered into the soul in this hard land where Winter keeps his relentless grip for six or seven months in the year. Yet there are tenderness and beauty too—real lyrical beauty; and no one can hear such songs as 'Was it a dream?' 'Black Roses,' or 'The Tryst,' without being deeply moved. Another point; there is little or no warfare—battle, murder, or sudden death. For with the Finns the hero has always been, not the warrior, but the singer and magician; and violence is rather drawn from them than an instinctive impulse.

"Altogether, Sibelius is one of the most individual figures in the musical world of our time; he has added a new flavor to the art of the world, and stands as the typical and representative Finnish composer."

*
* *

Mr. Cecil Gray in his "Sibelius"* calls attention to the middle movement, neither an Andante nor a Scherzo, but partaking to a certain extent of both. Each of the three movements is shorter

*Oxford University Press, London, Humphrey Milford, 1931.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

than those of either of its predecessors. The bass tuba is omitted. "A most noticeable degree of economy and restraint is to be observed in the scoring. In the First and Second symphonies, the wind, and especially the brass, seems to dominate; in the Third, the strings definitely take precedence. The trumpets and trombones, which play a very conspicuous part in the proceedings of the earlier symphonies, here recede into the background, whence they emerge only on special occasions. The texture in general is very much lighter in every way, the style more sensitive, supple, and discreet. Similarly, the formal complexity which characterized the first two movements of the Second Symphony give way in the corresponding movements of the Third to a quite exceptional clarity and simplicity. . . . One finds a reversion to the classical principle of two main subjects, each with an attendant satellite figuration; and the plot is simple, precise, clear-cut, and distinguished by extreme economy of material; while the second movement is, if possible, even simpler and more straightforward, consisting as it does in little else but the ringing of changes upon a single theme by shifting it up and down onto different degrees of the diatonic scale. The last movement alone, or at any rate the first part of it, reveals a certain formal complexity. As in the first movement of the Second,

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

several disjointed and in themselves insignificant little figures are announced at the outset, and are gradually welded together in a logical and coherent tissue in masterly fashion. The second section of the movement, however, consists for the most part, like the preceding movement, in ringing a series of melodic and harmonic changes upon a strongly marked, persistent rhythmical figure—a method of procedure which from now onwards becomes a distinctive feature of Sibelius's symphonic style. In feeling and atmosphere, too, the Third Symphony presents a striking contrast with its two forerunners. The sombre, restless tone of the first, the strenuous and impassioned character of the second, give way to a mood of unclouded serenity and sunny gaiety."

MAGNA MATER, OP. 41 . . ALEXANDER NICOLAIEVITCH TCHEREPNIN

(Born at Leningrad in 1899; living in Paris)

We are indebted to Mr. Walter E. Koons of New York for a copy of a letter he received from this composer:

"This Opus, No. 4, was written during the winter of 1926–27. It

Every reader of this program will enjoy this memoir of Frederick Pickering Cabot, former President of the Boston Symphony Orchestra.

THE CHILDREN'S JUDGE

By M. A. DeWolfe Howe

This biography of the first President of the Judge Baker Foundation is a study of New England character embodied in a personality of rare charm, modesty, and usefulness. $1.75.

HOUGHTON MIFFLIN COMPANY

was suggested by the ancient Egyptian cult of Phallus adoration,* not that it contains a 'program' of any sort, simply the idea of creation—creation eternal and constantly expanding and evolving. It contains two germinal musical elements: negative and positive, or, humanly speaking, the masculine and feminine. After an introductory exposition, the composition progresses in a steady crescendo to its climax, culminating in the rhythmic essence of the central theme. The work is conceived in such a way that the end is a sort of purified beginning, without resolution, but which may be resolved by starting all over again. It is this 'endlessness' of creation, the 'starting all over again,' that may be considered the keynote of the work. It requires about eight minutes for performance. It was first performed under H. A. Winter in Munich in 1930. The following year it was played at one of the Concerts Colonne, February 8, in Paris by Gabriel Pierné. It was also heard in Stuttgart that season."

The score, dedicated to Hans Adolf Winter, calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, side drum, bass drum, cymbals, tam-tam, and the usual strings.

*
* *

*See Herodotus: The Second Book, entitled Euterpe, paragraphs 48, 49.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

Alexander Tcherepnin, composer and pianist, is the son of Nicolas Nicolaevitch Tcherepnin, who conducted his own compositions, "Enchanted Kingdom," "Eight Miniatures," and "Prelude: In Memory of Rimsky-Korsakov," at the concerts of the Boston Symphony Orchestra in Boston on November 27–28, 1931.* Alexander studied composition with his father, Liadov, and Sokolov. His piano teacher was Annette Essipova, the brilliant pianist, well remembered here. (She was the second of Leschetitzky's five wives, married in 1880, and divorced in 1892.) Alexander toured as a pianist. He was conductor at the Kammerspiel Theatre, Tiflis, 1918–1921. In the latter year he made Paris his dwelling place, and continued his studies under Gedalge (composition), and Philipp (piano). The list of his compositions includes a symphony in E minor, Op. 42; Overture 37; two piano concertos; "Mystère," for violoncello and chamber orchestra; Prelude pour un entraînement de Boxe; Chamber concerto for flute, violoncello, and small orchestra; Rapsodie Géorgienne for violoncello and orchestra†; Ravel,

*His piano concerto, Op. 30, was played by Benno Moiseivitch at a concert of the Boston Symphony Orchestra, October 27, 1922.

†This Rapsodie has been played in Boston with piano accompaniment.

HOTELS OF DISTINCTION

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

for orchestra; piano quintet*; piano trio; two string quartets; three Sonatas for violoncello and piano, violin sonata; piano sonata; sonatine romantique for piano; piano pieces, songs, the Well-Tempered Clavichord, etc.

His opera "Ol Ol" was brought out at Weimar in 1928; the ballet "Ajantas Frescoes" at London in 1923 (with Pavlova). The opera, "Die Hochzeit der Sobiede," is announced for performance at Vienna in February, 1933. He has written incidental music for the theatre. "Much of his music has been based on a nine-step scale: C, D-flat, D, E-flat, E, F, G, A-flat, A, B, C."

ENTR'ACTE

FACT AND FICTION ABOUT BEETHOVEN

By Ernest Newman

(*The Sunday Times*, London, January 31, 1932)

As I expected, I have received from various correspondents the usual citations from the imbecilities of contemporary criticism of Beethoven, and have been asked whether these do not prove conclusively that Beethoven was above the heads of his own generation. They do not: they merely prove that he was above the heads of certain critics. I have shown in a recent book that the historians have gone completely astray about Wagner by concentrating too

*This quintet is announced for performance by the Boston Flute Players Club on December 18, 1932: Messrs. Elcus, Lauga, Lefranc, A. Zighera—The composer, pianist.

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

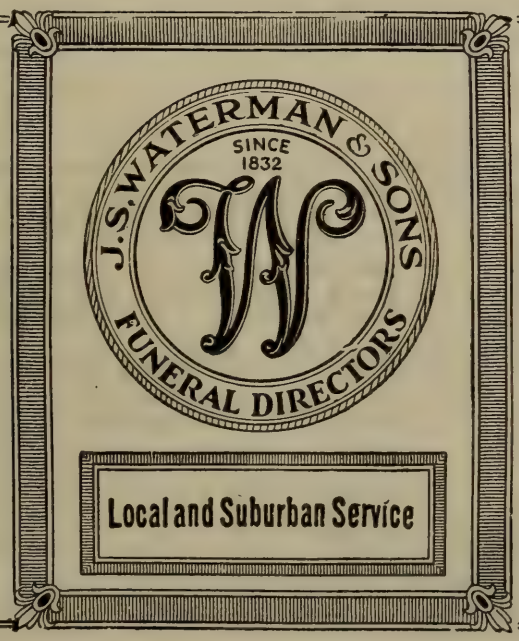
TELEPHONE, CAPITOL 7219

much on what the critics and professors and rival composers said about him, and too little on what the general public thought about him.

The trouble with most writers upon music is that they have had no training in historical or scientific method. They have no idea of the amount of investigation sometimes necessary in order to prove the simplest point or shatter the most plausible-looking legend. They have, in a word, no sense of the past. If a historian were to talk about Napoleon's campaigns in a way that implied that Napoleon could have moved his troops by train had he wished to do so, or made use of the telegraph had he been intelligent enough to do so, he would be laughed out of court for assuming that, as the world is now, so it was in Napoleon's time. But a musical historian can still talk about the eighteenth and early nineteenth centuries as if conditions then were very much what they are now, without either being publicly convicted of an absurdity or being himself conscious that he has committed one.

To make this clear, I propose to suspend consideration of Mr. Gray's book on Sibelius for a week in order to deal with the case of Beethoven and contemporary opinion.

My thesis is that if the public has opportunities enough of hearing the work of a musical genius, it does not take long to pick him out from the crowd. Many people, of course, will always be against him, because they are temperamentally alien to a nature like his; and for this there is no cure. The others, again, will make plenty of mistakes about him, and will of course need time to fathom his profoundest depths. But in the average audience of



ordinarily intelligent music lovers there will be, from the first, a number of people who feel that, though there is a good deal in this new music that is for the moment beyond them, there is also something in it that impresses them and makes them want to hear it again. Given the necessary opportunities to hear it again, these people's understanding of the music will increase, and their numbers, by the same process, will be added to slightly, till in time the new man has a public of his own. It is in this simple manner that new works of genius have always established themselves; in spite of the arrant nonsense that most of the critics have talked about them.

But obviously, for this state of affairs to come about, the public must have sufficient opportunities to hear the new music, and it must be presented to them in a way that sets forth the composer's meaning, at any rate, with tolerable accuracy. Now these conditions did not exist in the case of Beethoven's larger works. Most people imagine that conditions at that time were very much as they are now, the symphonies being put before audiences by conductors and orchestras as the new works of a modern composer are. That is a complete misreading of history. There were practically no public orchestras in those days, and scarcely a conductor. Europe in general was so hard hit by the Napoleonic wars that it was not until well on into the nineteenth century that decent performances of large-scale music were economically possible except in two or three of the biggest cities. Operatic orchestras were mostly inadequate even to the kind of music they had to play, while skilled concert orchestras of the modern type simply did not exist. Beethoven's greater music was born into a world economically quite unready for it. It was technically difficult; and it required an insight on the part of its would-be interpreters which few of them possessed.

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

I will not trouble the reader with evidence of the technical incapacity of the vast majority of the orchestras of that and, indeed, a much later time: I have plenty of it if I am called upon to furnish it. When the average German did chance to hear a Beethoven symphony, it was with a scratch orchestra, largely made up of well-meaning but unskilled amateurs, and without anything like adequate rehearsal. The *conductor* in the modern sense—a man who studies the work in score, penetrates to the meaning of it, and then imbues the orchestra with his own conception of it—was virtually unknown.

Even conductors who were capable enough, for their time, in most respects, gave performances of Beethoven that would be laughed at today: Mendelssohn, for instance, who took everything at a tempo so fast that it reduced the music to a mere gabble. Wagner has told us more than once how, in his young days, having formed his own idea of a Beethoven symphony from persistent study of the score, he was puzzled to find it, in performance, the merest nonsense, owing, as he discovered later, to the utter musical and technical incompetence of the conductor.

At Leipzig, for instance, one of the most important towns in Germany, it was still the custom for symphonies to be played in the eighteenth-century style, without a conductor, the latter's business beginning only when vocal music had to be accompanied! When, for example, the worthy but incompetent Pohlenz gave the Ninth Symphony—and this five years after Beethoven's death!—he took up his baton only for the finale, because in *that* there were singers! And as he had not the faintest understanding of the music, or any technical control of the orchestra, is it to be wondered at that the strange opening of the finale sounded like pure nonsense? Pohlenz had so little sense of how the recitative for the double-basses ought to go that, after vain attempts to direct it at the rehearsal, the nonsense was at last turned into approximate sense by the leader of the basses roughly telling Pohlenz to put his

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

baton down and leave it to the men to handle the passage as best they could in their own way. After a few experiences of this kind, Wagner, who really knew his Beethoven from study of the scores, gave the problem up as insoluble; and if even he was sometimes tempted to believe that the composer must have been half-crazy when he wrote certain things, what must have been the opinion of the ordinary man who had no means of apprehending Beethoven apart from the farrago of nonsense that was put before him?

It was not until Wagner heard Beethoven played by the orchestra of the Paris Conservatoire—then, as now, the best orchestra in Europe—that he heard this music as Beethoven had conceived it; and the reason for this was that the orchestra, which was made up of the technically skilled professors at the Conservatoire, labored away at the symphonies, under Habeneck, until their meaning became clear to them, and so in turn to their hearers. But note one significant fact, which throws a light on the technical capacity of the conductors of the time! Habeneck was better than the majority of them; but even he could not read a Beethoven score. He conducted the symphonies *from a first violin part,* and so learned them as he went along! Conducting from a violin part was the custom in those days; and we can imagine what the results, so far as Beethoven was concerned, must have been in other towns, where the conductor had no notion of the meaning of the works as a whole, the orchestra was baffled by the technical difficulties of

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

the works, and incessant rehearsals, such as those at the Conservatoire, were impossible.

Nowhere on the Continent, as late as fifteen years after the composer's death, was an adequate performance of one of the later Beethoven symphonies possible, except at the Paris Conservatoire. And now note the significant fact that, as soon as the works were put before people in a fairly representative way, they became a great attraction. Habeneck began his famous concerts in 1828. He had under him an orchestra with which no other orchestra in Europe could even begin to bear comparison, either technically or in point of numbers: he had thirty-one violins, twelve violoncellos, eight basses, four flutes, three oboes, four clarinets, two trumpets, four horns, four bassoons, four trombones, a drummer, and a harpist. The very first work on the programme of his first concert was—the Eroica! It was such a success, in a town that knew practically nothing of Beethoven until then, that not only was it repeated at the second concert, but the whole programme was devoted to Beethoven. At the third concert he gave the "Egmont" Overture and the Fifth Symphony; at the sixth, the violin concerto; at a supplementary concert for charity, the "Coriolan" Overture. In his second season he gave, for the first time in France, the "Fidelio" Overture, the Seventh Symphony, and the Pastoral. The next year he gave three Beethoven symphonies—the First, Second, and Fourth; and in the next year the Septet, the Finale of "Fidelio" (with singers from the Opéra), the "Prometheus" Overture, and the Ninth Symphony; in the next year, the Eighth Symphony, the fourth piano concerto, selections from the Mass in D, and the fugue from the Ninth Quartet, played by all the strings of the orchestra,

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

DOLL & RICHARDS
OLD MOORISH ART
CARVED BOOK-ENDS BY DR. LEWIS WEBB HILL
WATER COLORS BY CHARLES E. HEIL AND ROLAND GREEN
ETCHING BY SEARS GALLAGHER
138 NEWBURY STREET BOSTON

a procedure that is supposed to be quite modern. The fugue, we are told, "made a great impression."

I lack space to continue the story in detail from the year 1832, at which I have now arrived, to 1840, when Wagner heard the Ninth Symphony at the Conservatoire, and at last found it perfectly lucid. I hope I have given facts enough to convince any unprejudiced reader that what stood in the way of the understanding of the greater Beethoven between 1800 and about 1850 was not the incurable conservatism of the public, nor even the incurable stupidity of the critics, but the simple fact that in ninety-nine Beethoven performances out of a hundred, the public simply did not hear the real Beethoven at all. As soon as they were given opportunities to hear the real Beethoven, appreciation followed fast enough. When a writer of today tells us that the Great Fugue was beyond the understanding of its own and the next generation, I can only ask him to drop generalities and condescend to become specific; will he kindly tell us just when and where, between 1827 and, say, 1847, the general public had any opportunity of hearing even a mediocre performance of that difficult work?

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.

Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening

·EDWARD·K·PERRY·CO·
·PAINTING & DECORATIVE FINISHES·
·774·COMMONWEALTH·AVE·BOSTON·

1
LIBERTY
SQUARE
BOSTON

Practically every
kind of Insurance
except Life
including Fidelity
and Surety Bonds

before last had a wholly unheard-of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in the United States was by the Philharmonic Society at New York, Anton Seidl conductor, on January 9, 1892.

The first performance in Boston was at a Boston Symphony Orchestra concert, February 6, 1897, Emil Paur, conductor.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch* and scored for

*Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He wrote madrigals for male and mixed choruses and songs. Larger works are in manuscript. He is also the author of an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., also a Study of Alexander Ritter (1898).

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he was well acquainted with Strauss's score; when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

*Ritter, born at Narva, Russia, June 27, 1833, died at Munich on April 12, 1896. He was of a German family. In 1841 he and his mother moved to Dresden, where he studied the violin with Franz Schubert (1808–78). At the Leipsic Conservatory his teachers were David and Richter. In 1854 he married a niece of Richard Wagner, Franziska Wagner, a play actress. Moving to Weimar he became infinitely acquainted with Liszt, Cornelius, Raff, Bülow. He was conductor in 1856 at the Stettin Theatre, where his wife was playing. They lived in Dresden, Wurzburg, Paris (1868–69), Chemnitz. From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1885 he was member of the Meiningen Orchestra under Bülow. He finally made Munich his home. Among his compositions the operas "Der faule Hans" (one act, Munich, 1885); "Wem die Krone?" (one act, Weimar, 1890) dedicated to Richard Strauss; "Gottfried der Sänger" (one act, only partially sketched); and these orchestral pieces: "Seraphische Phantasie"; "Erotische Legende" (1890–91); "Olafs Hochzertsreigen" (1891–92); "Charfreitag und Frohnleichnam" (1893); "Sursum Corda"; Storm and Stress Fantasia; "Kaiser Rudolf's Ritt zum Grabe."

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, on March 2, 1907.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

Miss Howland 30 Bay State Road Tel Commonwealth 4500

Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +

Remodeling + Old Jewelry Sold + Appraising

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

*
* *

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL COMMONWEALTH 1814

is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrument groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempra alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes,

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tamtam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

build up
your name
advertise

representation in this programme **will assist you!**
at a nominal cost!

L S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Ninth Programme

FRIDAY AFTERNOON, DECEMBER 16, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 17, at 8.15 o'clock

Sibelius . . . . . Symphony No. 4 in A minor, Op. 63

I. Tempo molto moderato quasi adagio.
II. Allegro molto vivace.
III. Il tempo largo.
IV. Allegro.

Converse . . "Prophecy," Tone Poem for Soprano and Orchestra
(First performance)

Mendelssohn . . Symphony No. 3 in A minor, "Scotch," Op. 56

I. Andante con moto; Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo; Allegro maestoso assai.

(Played without pause)

SOLOIST
BEATA MALKIN

There will be an intermission before Mendelssohn's symphony

A lecture on this programme will be given on Thursday, December 15, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

COMING EVENTS

Next Sunday DEC. 11 at 3.30	**LILY PONS** Soprano
Sunday DEC. 18 at 3.30	**HANDEL & HAYDN SOCIETY** Thompson Stone, Conductor in Handel's "MESSIAH"

Saturday JAN. 7 at 8.30	**DON COSSACKS** Serge Jaroff, Leader "The Singing Horsemen of the Steppes"
Sunday JAN. 15 at 3.30	**JOHN McCORMACK** Tenor
Sunday JAN. 22 at 3.30	**JESÚS MARÍA SANROMÁ** Piano

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

IT was in September, 1884 that Gericke came across the ocean to take up his position as Conductor of the Boston Symphony Orchestra. From Gericke's own story of his first days in Boston we learn that his first impression of our city was not entirely pleasant: —

"During the first days in Boston, I got most disagreeably homesick. When I arrived, the room that had been engaged for me proved only large enough for a bed, a chair, and a table. No place for a piano or anything which might make it comfortable. Not used to such wholesome but somewhat Spartan simplicity, I wished for better accommodation. . . . I was brought into a private family, but, also there, nobody spoke any German. My room looked into a yard, I had nobody to speak to, and, though they kindly tried to make it comfortable for me, I felt very much like a prisoner in Siberia. After a few days, however, I was taken to the Tavern Club. . . . There I found kindred spirits and some good stanch friends, who did their best to help me over my first difficulties."

Old Colony Trust Company makes it a point to familiarize itself thoroughly with the particular problems of each Trust and of its beneficiaries so as to insure a most sympathetic and understanding form of administration as Executor and Trustee.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 385

Programme 389

Analytical Notes by Philip Hale:

Sibelius . Symphony No. 4 in A minor, Op 63 390

Converse . "Prophecy," Tone Poem for Soprano and Orchestra 398

Entr'acte: Mendelssohn and Others
By Ernest Newman
(*Sunday Times,* London, January 17, 1932) . . 404

Truth About a Debussy Manuscript
By M. D. Calvocoressi
(*London Daily Telegraph,* September 10, 1932) . 411

Mendelssohn . . Symphony No. 3 in A minor, "Scotch," Op. 56 . 412

Advance Programme 423

Special Concert Announcements . 424–428 and back cover

(Pension Fund Programme—Page 425)

Teachers' Directory 429–432

Personnel . . . . . Opposite page 432

Chandler & Co.

Tremont Street at West—Boston

Just a few days before that Christmas Eve party on the "Hill"

Formal and Six o'clock Dresses

$25

. . . starting any miss well on her way toward a successful holiday season!

Bugle beads sounding the grandest, richest note . . . glitter in row after row to effect a tiny bolero over a clinging rough crêpe gown! Again they trace a Grecian sort of design deep under the arms . . . over the shoulders . . . down below the waistline of a Vionnet cut white crêpe gown!

Sizes 14 to 20

Fifth Floor

Ninth Programme

FRIDAY AFTERNOON, DECEMBER 16, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 17, at 8.15 o'clock

Sibelius . . . . . Symphony No. 4 in A minor, Op. 63

I. Tempo molto moderato quasi adagio.
II. Allegro molto vivace.
III. Il tempo largo.
IV. Allegro.

Converse . . "Prophecy," Tone Poem for Soprano and Orchestra
(First performance)

Mendelssohn . . Symphony No. 3 in A minor, "Scotch," Op. 56

I. Andante con moto; Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo; Allegro maestoso assai.
(Played without pause)

SOLOIST
BEATA MALKIN

There will be an intermission before Mendelssohn's symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Symphony No. 4, A minor, Op. 63

Jean Julius Christian Sibelius

(Born at Tavasstehus, Finland, on December 8, 1865; now living there)

This symphony, dated 1911, was performed at Helsingfors in that year. It was played at the Birmingham (England) Festival on October 1, 1912, when the composer conducted. The first performance in the United States was at New York on March 2, 1913, by the New York Symphony Society, Walter Damrosch conductor. The first performances in Boston were at concerts of the Boston Symphony Orchestra, Dr. Muck conductor, on October 24, 25, 1913. The Symphony was performed again by this orchestra on November 13, 14, 1914, and on November 2, 3, 1917.

The score, dedicated to Eero Järnefelt, calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, the usual strings, and in the last movement a Glockenspiel is added.

When the symphony was first performed in New York, Walter Damrosch made preliminary remarks. We quote from the late Henry Edward Krehbiel's article in the *New York Tribune* of March 3, 1913: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each of the four movements."

Mr. William J. Henderson of the *New York Sun,* noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole-tone scale, the disjointed sequences, the chords of the minor second, the flattened supertonic, and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought, sometimes almost uncouth. . . . The

SUITABLE FOR GIFTS OR GENERAL READING

MUSIC:
AN ART AND A LANGUAGE
By WALTER R. SPALDING

"The best book on music that has yet come from America." —*Musical Opinion, London.*

Price, $2.50 net

CRITICAL AND HISTORICAL ESSAYS
By EDWARD MacDOWELL

"Especially valuable to those who desire to secure the essential elements of a liberal culture in music." —*The Musician*

Price, $2.00 net

A SHORT OUTLINE OF MUSICAL HISTORY
From Ancient Times to the Present Day
By CUTHBERT HARRIS

"Giving terse characterizations of periods, schools and composers, with listing of their chief works. Musical instruments are also analyzed and storied in brief." —*Musical Courier*

Price, $1.25 net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvelously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

The *Tribune's* reviewer found the symphony the work of a cubist in music, the reviewer for the *Evening Post* declared that the symphony was "as inconsequential as the ravings of a drunken man."

* * *

These were the conflicting opinions of the leading New York critics concerning the Fourth Symphony of Sibelius when they heard it in 1913. Only Mr. Henderson had ears to hear.

London, 1921, the *Times* of February 28: "Having heard M. Sibelius conduct three of his symphonies in the last fortnight, the Fifth and Fourth in London and the Third at Birmingham, we can have no hesitation in saying that this, No. 4 in A minor,

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

is incomparably the finest. It stands out from its companions in its absolute directness of movement and simplicity of line. Its very simplicity is baffling. Saturday's audience was so taken aback by the abrupt ending of the second movement that there was not a hand raised to applaud it. At the end there was a little clapping, enough to satisfy the demands of decency, but no more. After all, what was there to make a fuss about? No accumulation of energy, no building to a climax, no display of rhetoric; just a number of ideas, each dwelt on as long as it showed capacity for growth, each left as soon as it had generated another; there is just enough relevance to defeat the charge of inconsequence, not enough arrangement to suggest a moment's tautology. The fineness of this symphony is of the ascetic type which refuses the luxuries of sound and finds a miracle in the simplest relations of notes. From these relations the tunes grow naturally as folk-tunes grow. From the intonation of two notes at the outset comes the whole of the first movement; a perfect fifth is the source of the most expansive melody which crowns the third movement. There is nothing abstruse about it; people only fail to understand it because they cannot believe that any man could be so simple and so real as Sibelius here shows himself to be."

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Triumvirate of Feminine Gifts"

—gowns—coats—wraps—if you want to make a regal gesture—give her an evening wrap—for Christmas—or a luxuriously furred coat—or select an enchanting gown for daytime or evening from our holiday collection—at most appealing prices—

CUSTOM MADE—READY TO WEAR

1932, February 21, Mr. Fox-Strangways: "Sibelius has, what only the best composers have, the flair for the phrase that will repay investigation. His phrase on paper impresses no one; when you hear it, spaced out, set in relief, debated upon, it grows life-size. He seems to go on for minutes together in an ordinary tone of voice, and then suddenly an idea stings him, and he is afire, and the whole room hanging on his lips."

* * *

Cecil Gray, in "Sibelius" (London, 1931): ". . . The Fourth Symphony is gaunt, spectral, emaciated almost; the question here is no longer one of superfluous flesh, but of any flesh at all—the very bones protrude. . . . With all this terseness, however, one does not feel that anything essential has been omitted. The Fourth Symphony may be small in size, but it is great in weight. Physicists and astronomers tell us that there is in the cosmos a species of star, which they call a White Dwarf, the substance of which is so dense and compressed that a piece the size of a shilling may weigh as much as several tons, and Sibelius's Fourth Symphony is a veritable White Dwarf in the musical firmament. It is a landmark, not

You Have the same Privileges as this Man

Last week we reviewed the estate of a man who owns $200,000 of life insurance, $300,000 interest in his business, and $50,000 in investments—present value. Rather an enviable position to be in, isn't it?

His insurance was payable to his wife in cash. His will was practically the same—deeding her everything, save a few small bequests.

He was much disturbed when we showed him that under this arrangement his estate would shrink from $75,000 to $80,000.

He had not availed himself of his legal and constitutional privileges.

By suggesting three changes in the *method* of distribution we were able to effect a saving to his heirs of nearly $40,000.

Maybe I could be helpful to you, too.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

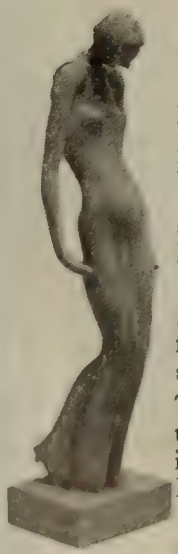
Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's
Opposite Boston Common
Presenting our Luxurious
"Wrap me Up"
$29.75
A royal lady wrap that makes your escort look proud and prosperous! Fine lapin in a snowy swirl, rich velvet trailing to your ankles, an ice-cream satin lining and warm, slim interlining combine to make "Wrap me Up" a real find at $29.75.
With Lapin collar in Misses' sizes
With Hare collar in Women's sizes
Gown Shop, 4th Floor

merely in his own development, but in the history of musical form, representing as it does the farthest point to which the principle of the elmination of non-essentials has been pushed. There is not a superfluous note in the score from beginning to end, and hardly one that is not of thematic origin, although the most careful and minute scrutiny may sometimes be necessary in order to trace the connexion between the theme and its ultimate derivates. Sometimes, indeed, it can only be felt or intuitively apprehended. The scoring, too, is similarly of the utmost restraint and austerity throughout. The modest instrumental requirements of the Third are here still further reduced by the omission of a third trumpet, and only in a few bars in the whole work is the full orchestra employed, the greater part of the action being carried out by a bare handful of instruments.

"The complete absence of sensuous appeal in this work, coupled with the exacting demands it makes upon the intelligence of audiences, will always prevent it from being popular. For the few, however, it probably constitutes Sibelius's greatest achievement; he has certainly never written anything to surpass it."

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

Give Something From Jays

Whatever it is—a mere trinket or a valuable possession— you are assured that it is the finest of its kind and *priced at no more than its actual worth.*

IF PRICE IS ANY OBJECT
Then the floor of little gifts — all imported—offers boundless articles that are the epitome of delicate craftsmanship--in glass, porcelain, leather, paper, wood, or metal. Choice gifts here for men, too. ***Third Floor.***

Accessories, chiefly on the Street floor, are immensely appealing and as imaginative as can be. Their newness, their freshness you can count on even to last minute shopping—for every delivery brings us re-enforcements.

"Prophecy": A Tone Poem for Soprano Voice and Orchestra

Frederic Shepherd Converse

(Born at Newton, Mass., on January 15, 1871; living at Westwood, Mass.)

Mr. Converse writes: "I have called the work a tone poem for soprano voice and orchestra. It was written at the suggestion of Dr. Koussevitzky for Mlle. Beata Malkin, and dedicated to her. The text I drew from the 34th and 35th chapters of the Book of Isaiah, and arranged the lines in a dramatic sequence to express a certain spiritual idea, which I think will be clear to all who read it. The music is entirely free in form, but follows the psychological and dramatic development of the text. I have attempted throughout to treat the voice in an effective way from the standpoint of the singer, and yet give interesting color and expression to the orchestral background. I do not think that any further comments on the details of the work are necessary at this time."

Come near, ye nations, to hear; and hearken, ye people: let the earth hear, and all that is therein; the world and all things that come forth of it. For the indignation of the Lord is upon all nations, and his fury upon all

Experience Series—No. 2

BOTH ARE SAFE

SAVINGS BANK or ANNUITY

Principal preserved.

Moderate interest at variable rate.

If principal is consumed, income in later years fails.

"Refund" Annuity.

Large Income.

Fixed Income.

Balance between investments and amount received by annuitant before death repaid to heirs:

And in no case can the annuitant outlive the Income.

RATE OF "REFUND" ANNUITY INCOME.

	Man	*Woman*
At 55	7.25%	6.76%
At 60	8.01%	7.41%
At 65	8.99%	8.23%
At 70	10.25%	9.28%

Without Refund feature, a larger income is obtainable.

Most of the money brought in to me for Annuities this year has been taken from Savings Bank Accumulations.

Leave part in Savings Bank for emergency.
Put part into Annuity for lifelong larger income.

R. O. WALTER **100 Milk Street, Boston**

Please send descriptive leaflets and income at my age under Refund (no refund) Annuity.

Name ..... **Age** .....

Address .....

115th Anniversary Sale

Entire Stock

ORIENTAL RUGS

25 to 50% Discount

Every rug at least 25% off.
Hundreds at greater discounts.
Many half-price and less.

Deferred Payments if Desired

JOHN H. PRAY & SONS CO.

646 Washington Street

Nov. 28th to Dec. 31st inclusive

their armies: he hath utterly destroyed them, he hath delivered them to the slaughter.

And all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll; and all their host shall fall down, as the leaf falleth from the vine, and as a falling fig from a figtree.

For it is the day of the Lord's vengeance, and the year of recompense for the controversy of Zion.

And the streams thereof shall be turned into pitch, and the dust thereof into brimstone.

They shall call the nobles thereof to the kingdom, but none shall be there, and all her princes shall be nothing.

But the cormorant and the bittern shall possess it; the owl also and the raven shall dwell in it.

And thorns shall come up in her palaces, nettles and brambles in the fortresses thereof: and it shall be an habitation of dragons, and a court of owls.

Say to them that are of fearful heart, Be strong, fear not: behold your God will come with vengeance, even God with a recompense, He will come and save you.

The desert shall rejoice, and blossom as the rose.

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert.

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

Gifts

as dependable as the name of Stearns

THIS great Christmas store is brimful of Yuletide cheer and smiling faces. It is the season for renewed friendships and expressed loyalties, and for those finer things of life, untouched by commercialism, that know no fluctuating market-prices. Good-will is one of them. Service is another. The lowliest gift article at Stearns' must be *"Stearns' traditonal quality"*, for giving, we believe, is a *privilege* and not a *careless gesture.*

Special Gift Sections

Christmas Luggage	*Second Floor*
Novelty Leather Goods	*Sixth Floor*
85¢ Gift Neckties	*Second Floor*
Christmas Wrappings	*Second Floor*
Christmas Cards	*Second Floor*
All-Year-Round Gift Room .	*Seventh Floor*
Electrical Appliances	*Downstairs*
Christmas Toys	*Downstairs*

R. H. STEARNS CO.

And an highway shall be there, and it shall be called the way of holiness; the unclean shall not pass over it, but the redeemed shall walk there. They shall obtain joy and gladness and sorrow and sighing shall flee away.

*
* *

The following works by Converse have been performed by the Boston Symphony Orchestra in Boston—a double asterisk marks a first performance:

1899. January 13, Symphony, D minor (one movement).
1900. December 21, "The Festival of Pan."
1903. April 9, "Endymion's Narrative," repeated in 1910.
1905. January 20, "Night and Day," piano and orchestra.
1906. March 2, "La belle Dame sans Merci," Ballade for baritone and orchestra.
1907. January 25, "The Mystic Trumpeter," repeated in 1918.
1908. March 6, Suite, "Jeanne d'Arc."
1912. February 9, "Ormadz," symphonic poem, repeated in 1915.
1917. April 27, "Ave atque vale," tone poem.
1920. January 30, Symphony, C minor.**
1922. April 21, Symphony, No. 2, E major.**
1924. April 18, "Song of the Sea,"** tone poem.
1927. April 15, "Flivver Ten Million."
1928. April 6, "California,"** tone poem.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

ENTR'ACTE

MENDELSSOHN AND OTHERS

By Ernest Newman

(*Sunday Times*, London, January 17, 1932)

Listening last Monday to Miss Ania Dorfmann pouring out for us the innocent prattle of Mendelssohn's G minor piano concerto, I could not help reflecting on the change that has come over that composer's reputation in the course of a hundred years. Why was Mendelssohn admired and adored as he was in his own day—a day that had just seen the close of the mighty work of Beethoven? Surely, we say to ourselves, if that generation had any standards in music at all, it must have seen at a glance that this young man, superficially charming to the ear as his music was, touched with genius as it was in its best moments, was no more of the race of Mozart and Bach and Beethoven than a winsome little flapper is of the race of Antigone and Medea and Cassandra. The explanation of the apparent mystery is that that age had no standard worth speaking of in music.

Bach, as everyone knows, was virtually unknown to the majority of people. There was practically no historical background; for very

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

little of the great music of the past was accessible in print, and public concerts were comparatively rare.

Moreover, the standard of performance was so low in all but three or four of the biggest European cities that the one music that could have given the community a new set of values—that of Beethoven—remained equally unknown to those who did not hear it and to those who did; for ninety-nine performances out of a hundred of his bigger works must have been mere parodies of the real thing. Until one makes some detailed research into the musical conditions of the Germany, France, and Italy of the first half of the nineteenth century, as I have had to do for a special purpose lately, one simply has not the ghost of an idea of the low level of the average performance of those days. Orchestras and conductors were alike either second-rate, according to our notions, or downright incompetent.

Now Beethoven's music presented the performers with all sorts of new problems not only of conception but of technique; and, to say nothing of the former, the latter were utterly beyond the powers of the average player of that time. It is no wonder, then, that Beethoven was regarded by many worthy people as half-mad; for what they listened to was not Beethoven.

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

In Italy, until well on toward 1840, even his name was unknown to the majority of Italians; while Berlioz tells us that to ninety-nine Italian music lovers out of a hundred even Mozart was no more than a name. Some of them were not sure whether he was alive or dead; one Italian Abbé, who prided himself on being more advanced than most of his countrymen, had indeed heard of a young German composer named Mozart who "showed some promise" —this more than forty years after Mozart's death!

It is this general lack of a real standard of value that accounts for what now seems to us the incomprehensible adoration of Rossini and Meyerbeer in the first half of the nineteenth century. The modern standard of value was brought about in two main ways—by the growing understanding of Bach and Beethoven in Germany, and by the steady, inexorable pressure of the powerful mentality of Wagner. Caught between these two forces, the current standard was gradually seen to be inconsistent with realities, and the reputations overestimated in terms of that standard began to go to pieces.

It is difficult to realize, in these days, that Rossini was looked upon then not merely as a skilled manufacturer of delicious pi-

HOTELS OF DISTINCTION

The COPLEY-PLAZA
Boston

THESE HOTELS
are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

quancies, but as one of the greatest of tragedians and profoundest of musical thinkers. Liszt is generally taken to have been one of the most "modern" minds of his day; but his correspondence and his prose writings show that until, halfway through his life, his whole outlook upon music and his standards of value were changed by the shock of the impact of Wagner's brain on his own, he shared the fallacies of his period as to musical values. As late as 1838 he could speak of the "Olympian head" of Rossini. When he was instituting comparisons between the great painters of the past and the composers of his own day and an earlier, he bracketed Raphael with Mozart, Beethoven, of course, with Michelangelo, Allegri, Marcello and Palestrina with Giovanni of Pisa, Fra Beato, and Francia; while the parallel to Rossini among painters was, for him, Titian! He held, as Marie d'Agoult, who was with him in Italy at the time, assures us, that "Titian was, like Rossini, fecund, a great colourist, little preoccupied with the ideal and with historical veracity."

For his admiring contemporaries, even after the turn of the mid-century, Meyerbeer was a man who brought an almost excessive amount of *intelligence* to bear upon music, a profound thinker whom the race could not hope to appreciate at his full value until its own

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

intellectual stature had been enormously increased. Even Goethe, though of course his opinions upon musical matters are of no great value, thought that in the past only Mozart, and in the present only Meyerbeer, would have been capable of setting his "Faust" adequately to music.

This was the world in which Mendelssohn made his huge reputation. He watered Beethoven and the symphony down to a strength that made them capable of assimilation by the weak stomachs of the time: he was fluent, gracefully melodic, expressive enough in a mild way, shapely, and thoroughly competent within his own limits and that of his own generation. He could not have foreseen that a drastic change in the standard of value was actually on its way; least of all could he have foreseen that two of his contemporaries toward whom he was particularly patronizing—Wagner and Berlioz—would make *him* seem rather small fry a century later.

Nothing in the whole history of music is more comic than his condescending patronage of Berlioz when they met in Rome in 1831. Filled as he was with a quite pardonable conceit of himself after his dazzling youthful successes, Mendelssohn would have been astonished to the point of speechlessness had anyone told him that this harum-scarum young Prix de Rome had already written, at the age of twenty-eight, a "Symphonie Fantastique" which, one hundred years later, would make the bulk of *his* music look rather spinsterish and conventional.

Berlioz, it is true, partly through innate defects of his own, partly through his having been foolish enough to be born into a not very musical nation at the most unmusical period of its history, never quite realized all that was in him. The very factor that chiefly

POTTERY LAMP 18.00
SHADE 20 IN. 22.00

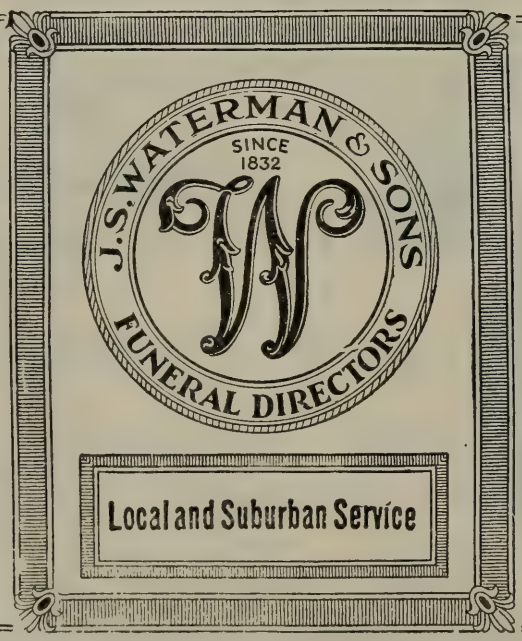
THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

THE SHADE IS PAINTED WITH A DESIGN TAKEN FROM AN OLD PICTISH STONE CARVING ON THE EAST COAST OF SCOTLAND.

made for the worship of Mendelssohn—the rise of the bourgeoisie—dealt Berlioz his death-blow. He had made his mark on the Paris of the romantic 'thirties. But by about 1840 the romantic movement had exhausted itself in Paris, and the new commercial bourgeoisie that had sprung up was at the same time weary of the flamboyance represented in music by Berlioz's youthful works, and unable to follow the greater Berlioz that was now in the making. So the remarkable qualities of that original mind had to wait many years for appreciation—had to wait, for one thing, until the musical public could hear more adequate performances of this new music than were possible with the poor material the composer mostly had at his command.

But with the final establishment of the new scale of values brought into music by Wagner and Berlioz, all that was weakest in Mendelssohn became glaringly apparent. He represented only a pleasant by-path in the history of nineteenth-century music; the truly vital forces were incarnated in the two composers whom, in his self-complacency, he hardly regarded as musicians at all.

Had he understood even his Beethoven a little better, he would have seen that there can be no progress in music, as in anything else, without some sacrifice of respectability, some kicking over the traces. To a well-mannered young fellow like himself, Wagner and Berlioz seemed only musical vulgarians, while *he* was the genuine heir of Beethoven. He would have been shocked had he been told that we in 1932, listening to his piano concerto with those of Beethoven at the back of our minds, would feel only that music had exchanged the *toga virilis* for the pinafore.



TRUTH ABOUT A DEBUSSY MANUSCRIPT

By M. D. Calvocoressi

(*London Daily Telegraph*, September 10, 1932)

Almost simultaneously with the news that the manuscript of a symphony composed by Debussy in the early 'eighties had been discovered in Russia, an astounding fact came to light in Paris. Of four early songs published a few months ago under Debussy's name on the strength of manuscripts also preserved (let it be said without prejudice) in Russia, one turns out to be by Emile Pessard, another by P. L. Hillemacher, and both these have been on the market under their real composers' names for half a century and more.

How did they come to be ascribed to Debussy? The reply is given in letters from the owner of the manuscripts to Mme. Debussy, which appeared in the Paris *Monde Musical*. This owner is Georges von Meck, the grandson of Mrs. Nadejda von Meck, the well-known patroness of Tchaikowsky. In 1879 she had taken the seventeen-year-old Debussy to Moscow, where he remained several months in her home as professional pianist. In 1882 he presented the songs and also a "Danse Bohémienne" for piano to her son Alexander. The manuscripts—two (we are not told which two) in Debussy's handwriting, the other in Alexander's—came into the hands of Alexander's son Georges, now living in reduced circumstances at Oslo. It occurred to him that they were worth publishing, and naturally he asked for Mme. Debussy's leave, sending her, by request, copies of the music, and afterwards informing her that composers of merit, who had seen it, considered it "most interesting."

In a third letter he mentioned that Stravinsky had offered to show the manuscripts to a publisher, and entreated Mme. Debussy not to withhold her leave. She granted it, and the songs appeared.

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

(The spurious two were withdrawn from circulation as soon as the facts came to light.)

How did Debussy come to present these songs to his late employer's son? Had he simply copied them for private use, and did a confusion arise later, on the strength of the handwriting? Or did he, by way of a joke, try to palm them off as his own to test the extent of his friend's credulity, and afterwards forget all about it?

The former is likelier. Although fond of poking fun at music which struck him as bad (and—although to say so now is to be wise after the event—he must have had a poor opinion of these very commonplace songs), he was no practical joker. We have the emphatic testimony of his friend, René Peter, to the effect that he particularly disliked unkind jokes. And to carry a joke of this sort beyond a certain point would have been most unkind. It almost reminds one of the old story of Beethoven sending a bit of a goat's beard to somebody who had asked for a lock of his hair. But the full truth of the matter, in all likelihood, will never be known.

Symphony in A minor, "Scotch," Op. 56

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History":

"In 1565, David Riccio, a Piedmontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

As a matter of fact, the murder was in 1566, nor was the decline of the King in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets and dramatists to composition. There are operas by Canepa, Campecelatro, Rodrigues, Schleibner, which bear his name*; there are other operas in which he is introduced; there is a symphonic prologue "Riccio" (Op. 16) by Adolf Sandberger; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A sturdy Englishman had visited the scene before Mendelssohn,

*For an entertaining description of an English opera, "David Rizzio," see William Hazlitt's "Dramatic Essays" (No. 6, published first in the *London Magazine,* of June, 1820); Collected Works of Hazlitt, Vol. VIII (1903), pp. 459, 461. John Braham, the famous tenor, took the rôle of Riccio. The libretto was by Colonel Hamilton. Five musicians composed the music. Genest says: "This is a serious opera in three acts, but there are some comic scenes. The serious scenes are injudiciously written in blank verse." This opera was produced at Drury Lane on June 17, 1820. There were five performances. Mrs. W. West took the rôle of Mary Queen of Scots.

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

DOLL & RICHARDS

OLD MOORISH ART
CARVED BOOK-ENDS BY DR. LEWIS WEBB HILL
WATER COLORS BY CHARLES E. HEIL AND ROLAND GREEN
ETCHING BY SEARS GALLAGHER

138 NEWBURY STREET BOSTON

and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

"'And ran him through the fair body!'"

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote to his sister, November 16: "I have finished the over-

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

ture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—*Carmen reliquum in futurum tempus relegatum.* "To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: Introduktion und Allegro agitate, Scherzo assai vivace, Adagio cantabile, Allegro guerriero, und Finale maestoso. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the performance; for the movements

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity for ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds, "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." After this performance Mendelssohn obtained permission to dedicate the symphony to Queen Victoria of England. The first performance in Paris was at a Conservatory concert, January 14, 1844. Habeneck led. The programme was a curious mixture:—

New Symphony ..... *Mendelssohn*
Sanctus and Benedictus from Mass in B-flat (Chorus) ..... *Haydn*
Concertino for Trombone ..... *David*
(Played by FREDERICK BELCHE, first trombone of the King of Prussia.)
March and Chorus from "Ruins of Athens" ..... *Beethoven*
Symphony ..... *Haydn*

Stephen Heller reviewed the symphony in the *Revue at Gazette Musicale.* His article was appreciative, sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric.

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

We learn from him that the audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the Adagio, and the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.' "

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini; arias by Rossini and Mercadente; a harp solo; Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

* * *

The first performance in Boston was by The Academy of Music at the Melodeon, November 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows:—

Overture (*sic*) Guerière (first time in Boston) .....*P. Lindpaintner*
(With cornopean obbligato.)

Aria, "Salute a la France" .....*Donizetti*
MLLE. JULIETTE DE LA REINTRIE.

Overture to the Tragedy "Nero" (first time in Boston) ....*Reissiger*
Solo French horn by HERR SCHMIDT from Münster, Germany, his first appearance.

MUSIC HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX SCHOOL OF PIANOFORTE PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

Cavatina, "Mi parche un lungo secolo" .....*Coppola*
MLLE. DE LA REINTRIE.

Overture, "Fille du Régiment" .....*Donizetti*

PART II.

Grand Symphony No. 3 (in A minor) .....*Mendelssohn*
Reputed the chief-d'œuvre of the greatest living composer.

The advertisement stated: "The orchestra on this occasion will number forty-four performers, and is as efficient a band as can be organized in this city."

The concert began at seven o'clock. Sivori, the violinist, was present and "volunteered to perform a solo between the two parts." There was great applause, and Sivori played "Tremolo."

One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

* * *

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830–32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard during that visit moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt Mendelssohn remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch"

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

> "But I have dreamed a dreary dream,
> Beyond the Isle of Skye;
> I saw a dead man win a fight,
> And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in his symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; he makes the "impression"; he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of German writers about music, found this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might

TO OUR SYMPHONY SUBSCRIBERS

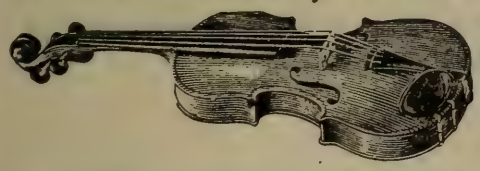
It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

WEEMAN, BEAL & HOLMBERG



. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

Telephone Connection

BOSTON

fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). How far we are from Scotland and Rizzio and the bagpipes!

* * *

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

The movements are not separated by the usual waits; they should be played consecutively, without stops.

I. Andante con moto, A minor, 3-4: Allegro un poco agitato, A minor, 6-8.

II. Vivace non troppo, F major, 2-4.

III. Adagio, A major, 2-4.

IV. Allegro vivacissimo, A minor, 2-2: Allegro maestoso, A major, 6-8.

The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Erratum: Programme Book, December 9, 10. Page 348, second line from the top. For "there has been no performance in this city," read, "The symphony was played in Boston for the first time on November 9, 1928."

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Tenth Programme

THURSDAY EVENING, DECEMBER 22, at 8.15 o'clock

FRIDAY AFTERNOON, DECEMBER 23, at 2.30 o'clock

Rimsky-Korsakov . . Suite from the Opera, "The Fairy Tale of Tsar Saltan"

I. Allegretto alla marcia.
II. Introduction to Act II.
III. The Three Wonders (Introduction to last scene).

Martinŭ . . . . . String Quartet with Orchestra

I. Allegro vivo.
II. Adagio.
III. Tempo moderato.

(First time in Boston)

Berlioz . . . Symphonie Fantastique in C major, Op. 14 A

I. Dreams, Passions.
Largo: Allegro agitato e appassionato assai.
II. A Ball.
Waltz: Allegro non troppo.
III. Scene in the Meadows.
Adagio.
IV. March to the Scaffold.
Allegretto non troppo.
V. A Witches' Sabbath.
Larghetto: Allegro.

There will be an intermission before the symphony

A lecture on this programme will be given on Monday, December 19, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

COMING IN JANUARY!

Saturday, January 7, at 8.30

DON COSSACKS

Serge Jaroff, Leader

"The Singing Horsemen of the Steppes"

Sunday, January 15

at 3.30

JOHN McCORMACK

Sunday, January 22

at 3.30

SANROMÁ

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932-1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

A MASTER Takes a Hand

WHEN Gericke became Conductor of the Boston Symphony Orchestra he made drastic changes in personnel, and set up rules which had to be followed. . . . It has been told of him that during the rehearsal of one of Rubenstein's symphonies he seemed dissatisfied with the work of the 'cellos, and kept shaking his left hand at them warningly, saying, "Softer, softer." Later the first 'cello went to his conductor and called his attention to the fact that on the score that particular part was marked *forte*. "Suppose it is," replied Gericke, "What do you think Rubenstein knew of how an orchestra sounds." . . . Rumblings were heard throughout the Orchestra. "He sits on the bells of our instruments," cried the brasses. "He scarcely allows us to touch our strings," echoed the contra-basses. Yet before long it became apparent that the Orchestra was receiving its training in delicacy and precision from a master who knew just what was needed.

★ ★ ★ ★

Some wills, like orchestras, need changes to bring about their greatest effectiveness. If you feel that some revision may be necessary in your will, we wish you to feel free to consult with one of our officers as a preliminary step toward having your will brought up to date by your attorney.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 433

Programme 437

Analytical Notes by Philip Hale:

Rimsky-Korsakov . . Suite from the Opera "The Fairy Tale of Tsar Saltan" 438

Martinů . . . String Quartet with Orchestra 444

Berlioz . . . Symphonie Fantastique in C major, Op. 14A . 452

Advance Programme 471

Special Concert Announcements . 472–476 and back cover

(Pension Fund Programme—Page 473)

Teachers' Directory 477–480

Personnel . . . . . Opposite page 480

Chandler & Co.

Tremont Street at West—Boston

Seal-dyed Muskrat Coats

(Hudson Seal)

in sizes 38-40-42-44-46 and Half sizes

$195

Made to our order by expert furriers . . . of finest, selected skins

We consider this a real achievement—regardless of the number of extra skins used . . . and sometimes this takes eight additional ones to insure finest quality in all parts of the coat . . . these coats are priced as though they were size 16's! Every pelt has been individually selected for perfection of quality and perfection of dye. . . . Every coat has been made to our most exacting specifications. . . . Every one is an astounding value at $195!

Seal-dyed Muskrat Coats with Mink or Silver Fox Collars, in regular sizes, $195

Also for the young, slender figure, smart swagger coats of Hudson Seal have been included in this special group priced at only $195!

Fur Salon—Second Floor

These coats may be purchased on our 10-payment budget plan

Tenth Programme

THURSDAY EVENING, DECEMBER 22, at 8.15 o'clock

FRIDAY AFTERNOON, DECEMBER 23, at 2.30 o'clock

Rimsky-Korsakov . . Suite from the Opera, "The Fairy Tale of Tsar Saltan"

I. Allegretto alla marcia.
II. Introduction to Act II.
III. The Flight of the Bumble-Bee.
IV. The Three Wonders (Introduction to last scene).

Martinŭ . . . . . String Quartet with Orchestra

I. Allegro vivo.
II. Adagio.
III. Tempo moderato.

(Solo String Quartet: RICHARD BURGIN and ROBERT GUNDERSEN, Violins; JEAN LEFRANC, Viola; JEAN BEDETTI, Violoncello)

(First time in the United States)

Berlioz . . . Symphonie Fantastique in C major, Op. 14 A

I. Dreams, Passions.
Largo: Allegro agitato e appassionato assai.
II. A Ball.
Waltz: Allegro non troppo.
III. Scene in the Meadows.
Adagio.
IV. March to the Scaffold.
Allegretto non troppo.
V. A Witches' Sabbath.
Larghetto: Allegro.

There will be an intermission before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM THE FAIRY TALE "TSAR SALTAN," OP. 57.

NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Leningrad in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

The Suite is in three movements. The first and third at least were performed in New York by the Russian Symphony Society, Modest Altschuler, as far back as January 21, 1905. The program contained this note: "In his search for new orchestral effects the composer introduces the celesta, a keyed instrument of five octaves,

*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

whose hammers strike bells or metal bars instead of strings. The instrument will be played for the first time in New York at this concert." Mr. Safonov played it.

The Suite is scored for piccolo, two flutes, two oboes, English horn, three clarinets (one interchangeable with bass clarinet), two bassoons, double-bassoon (*ad lib.*) four horns, three trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, little bells, xylophone, celesta, harp, and the usual strings.

Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:—

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun-al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

SELECTED SONGS FROM CONCERT PROGRAMMES

		Sung by
MARION BAUER		
	Orientale	Leonora Corona, Rosa Low, Fernanda Doria, Rita Orville, Gladys Burns, Virginia Syms, Suzanne D'A. Jackowska
	The Linnet is Tuning her Flute	Dorothy George, Gina Pinnera
	Star Trysts	Lucile Dresskell
	Gold of the Day and Night	Josef Schlisky
MRS. H. H. A. BEACH		
	Ah, Love, but a Day!	Dorothy George, Emma Roberts, Phradie Wells
	O Were my Love yon Lilac Fair	David Blair McClosky
	On a Hill (Negro Lullaby)	Anna Hamlin
	Dark Garden / I Shall Be Brave	Ruth Shaffner
GENA BRANSCOMBE	At the Postern Gate	Frederick Jagel
	By St. Lawrence Water	Foster Miller
G. W. CHADWICK	The Danza	Emma Roberts
LELAND CLARKE	Into the Sunshine / Over the World to you	Vernice Coolidge
MABEL DANIELS	Glory and Endless Years	Abbie Conley Rice
	Cherry Flowers	Katherine Follett Mann
ARTHUR FOOTE	Lilac Time	David Blair McClosky
	In Picardie	James R. Houghton
MRS. M. H. GULESIAN		
	Spring Interlude	Olga Averino, Marie Condé, Maude Ericson, Pearl Bates Morton, Elecktra Rosanska, Mae Taylor, Rose Zulalian, James R. Houghton, Walter Kidder
	Pan and the Little Green Reed	Marie Condé, Pearl Bates Morton, Rose Zulalian, Elecktra Rosanska
	Hollyhocks	Marie Condé, Pearl Bates Morton
	Hymn to America	Rose Zulalian, Elecktra Rosanska, James R. Houghton

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

"In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog, nor mouse, nor crawfish,
But a beasty strange and dwarfish."*

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess —the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN By Felix Weingartner	1.00
ART-SONG IN AMERICA By William Treat Upton	3.00
EARLY ENGLISH CLASSICS Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(*Introduction to Act II*)

In the blue sky stars are flashing,
In the blue sea waves are splashing,
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.

Like a widow lost and failing.
Cries Tsartisa, fluttering, wailing,
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

III

THE THREE WONDERS

(*Introduction to the last scene*)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,

*This translation is from the programme book of the Russian Symphony Orchestra.

Hurwitch Bros.

Twenty Newbury Street,
Boston

"Triumvirate of Feminine Gifts"

—gowns—coats—wraps—if you want to make a regal gesture—give her an evening wrap—for Christmas—or a luxuriously furred coat—or select an enchanting gown for daytime or evening from our holiday collection—at most appealing prices—

CUSTOM MADE—READY TO WEAR

And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,
And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden."*
And the city's wonder second,
Might with justice full be reckoned.
When the ocean's billow roar,
Dashing 'gainst the lonely shore
And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.†

*A Russian folk song.
†The customary conclusion of Russian fairy tales.

You Have the same Privileges as this Man

Last week we reviewed the estate of a man who owns $200,000 of life insurance, $300,000 interest in his business, and $50,000 in investments—present value. Rather an enviable position to be in, isn't it?

His insurance was payable to his wife in cash. His will was practically the same—deeding her everything, save a few small bequests.

He was much disturbed when we showed him that under this arrangement his estate would shrink from $75,000 to $80,000.

He had not availed himself of his legal and constitutional privileges.

By suggesting three changes in the *method* of distribution we were able to effect a saving to his heirs of nearly $40,000.

Maybe I could be helpful to you, too.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's
Opposite Boston Common
Presenting our Luxurious
"Wrap me Up"
$29.75
A royal lady wrap that makes your escort look proud and prosperous! Fine lapin in a snowy swirl, rich velvet trailing to your ankles, an ice-cream satin lining and warm, slim interlining combine to make "Wrap me Up" a real find at $29.75.
With Lapin collar in Misses' sizes
With Hare collar in Women's sizes
Gown Shop, 4th Floor

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

*
* *

The Allegretto alla marcia and "The Three Wonders" were performed at concerts of the Boston Symphony Orchestra in Boston on April 20, 21, 1923, Pierre Monteux, conductor.

"The Flight of the Bumble-Bee," a Scherzo in the first scene of the second act of the opera, is not usually included in the Suite. In the opera there are voice parts. The stage direction is: "Out of the sea comes a bumble-bee and flies about the swan." This Scherzo was performed by the Boston Symphony Orchestra in Boston on October 24, 25, 1924.

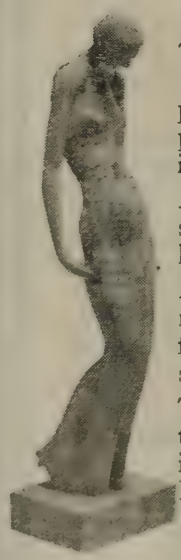
STRING QUARTET WITH ORCHESTRA . . . . BOHUSLAV MARTINŮ

(Born at Policka, Czechoslovakia, in 1890; living at Prague and at Paris)

This work was performed by the Pro Arte Quartet and the Philharmonic Orchestra at a Courtauld-Sargent concert in London, in the first half of October, 1932.

Martinů is known to Boston's audiences at the concerts of the Boston Symphony Orchestra by his "La Bagarre" ("The Tumult"),

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

Give Something From Jays

Whatever it is—a mere trinket or a valuable possession— you are assured that it is the finest of its kind and *priced at no more than its actual worth.*

IF PRICE IS ANY OBJECT
Then the floor of little gifts — all imported—offers boundless articles that are the epitome of delicate craftsmanship—in glass, porcelain, leather, paper, wood, or metal. Choice gifts here for men, too. ***Third Floor.***

Accessories, chiefly on the Street floor, are immensely appealing and as imaginative as can be. Their newness, their freshness you can count on even to last minute shopping—for every delivery brings us re-enforcements.

an Allegro performed on November 18, 1927, and by "La Symphonie," December 14, 15, 1928. These compositions were conducted by Dr. Koussevitzky.

Martinů studied as a violinist at the Conservatory of Music at Prague, where his teacher in composition was Josef Suk.* As a young composer, he was not attracted by the Czech school of writing, which was influenced by the German, with its rather clumsy romanticism; he was favorably disposed towards the French on account of its respect for form, its clarity and purity of expression. Alone among Czech composers, he passed through the struggles and evolution of impressionism. Debussy at first influenced him greatly; later, always searching after new manners of expression, he went to Paris for lessons from Roussel (1924). His sojourn there enlightened him. He at once sided with the most "modern" of the composers, was enthusiastic over Stravinsky, championed him, and made him known in Czechoslovakia. He gradually freed himself

*Suk was born at Krecovice, Czechoslovakia, on January 4, 1874. His teachers at the Prague Conservatory were Bennewitz, Stecker, Dvořák. He was one of the founders of the Bohemian String Quartet (second violin) at Budapest in 1892. Since 1922 he has been professor at the Master School for Composition at the Prague Conservatory. He married Dvořák's daughter Ottilie, who died in 1905. The list of his compositions includes symphonic and chamber music, a Fantasy for violin and orchestra, music to scenic fairy tales, choral cycles, etc. His Suite, "A Fairy Tale," Op. 16, was performed in Boston at a concert of the Boston Symphony Orchestra on November 29, 1902; his symphony, E major, Op. 14, on October 29, 1904.

"ANNUITIES DESCRIBED"

Technicalities and details are omitted.—A leaflet in simple words by R. O. Walter.

The Equitable Life Assurance Society
393 Seventh Avenue, New York, N.Y.

Please send me without charge the Annuity leaflet by R. O. WALTER.

Name..... Age.....

Address.....

.....

115th Anniversary Sale

Entire Stock

ORIENTAL RUGS

25 to 50% Discount

Every rug at least 25% off.
Hundreds at greater discounts.
Many half-price and less.

Deferred Payments if Desired

JOHN H. PRAY & SONS CO.

646 Washington Street

Nov. 28th to Dec. 31st inclusive

from this influence and came back to the Czech spirit as exemplified by Smetana and Dvořák. He especially acquired confidence, technical facility, sense of form, orchestral mastery. The rhythmic element, always sustained and new, that distinguishes his works, recalls Dvořák—but is enriched by the modern experiences and experiments. Thus he passed in his creation of melodic expression to polyphonic complexity based on new musical conceptions, but in a clear and expressive manner. In his recent works he shows a leaning towards neo-classicism derived from the *modernisme* of today. (Contributed.)

* * *

The list of Martinů's compositions includes these works:

"La Symphonie."

"Half-Time," for orchestra (International Festival of Modern Music, Prague, 1926).

"La Bagarre," for orchestra (Boston, December 14, 1927; New York, Providence).

Concerto for pianoforte and orchestra (produced at a Colonne Orchestra, Paris, on February 11, 1928, Lucette Descaves, pianist).

Concerto for violoncello and orchestra.

Trio: Five short pieces for violin, violoncello, and piano.

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

Let

Stearns' new

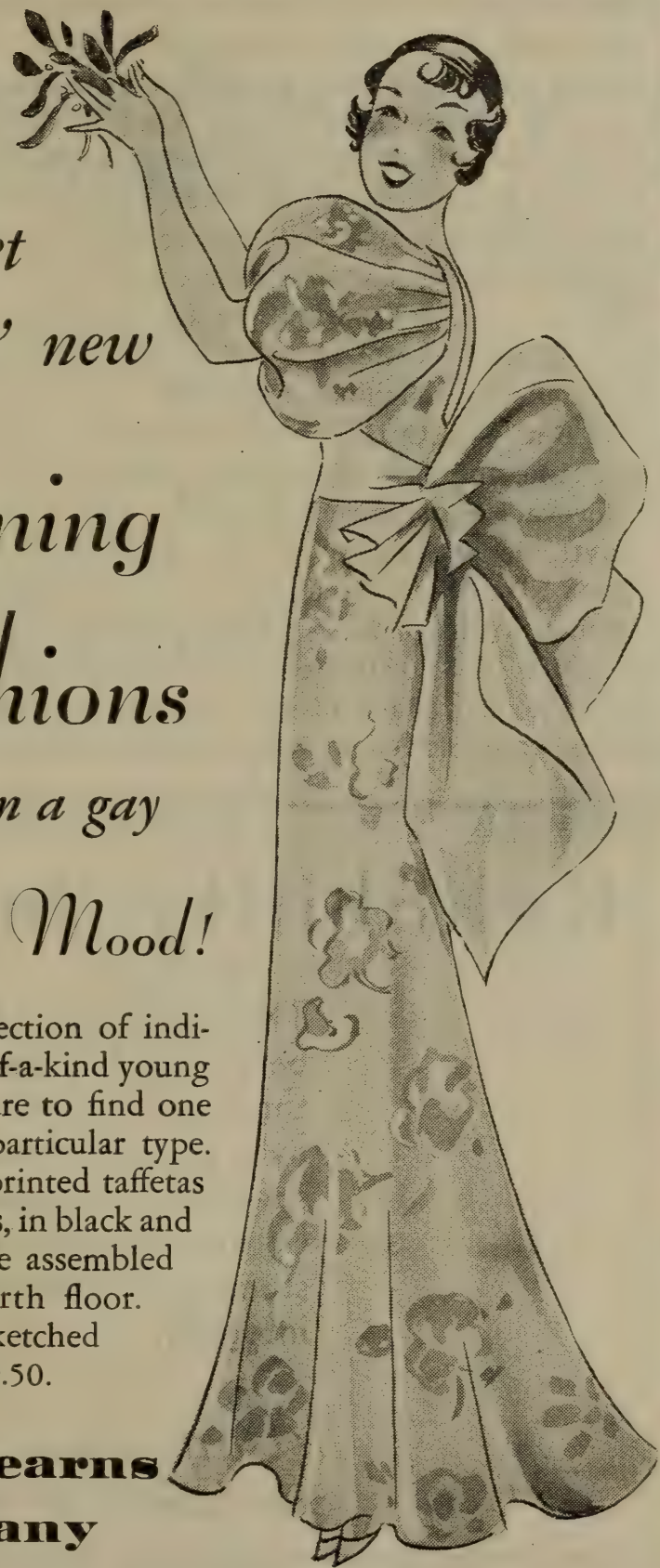
Evening Fashions

put you in a gay

Holiday Mood!

In our new collection of individual and few-of-a-kind young frocks you are sure to find one that suits your particular type. Beaded crepes, printed taffetas and demure nets, in black and high colors are assembled on the fourth floor. Model sketched is $39.50.

R. H. Stearns Company



"Deux Pièces" for chamber orchestra (Baden-Baden Festival, 1928).

Jazz-Suite for chamber orchestra (1928).

String Quartet (Festival of Baden-Baden, Amar Quartet, 1927; Festival of Siena, 1928; Vienna, Coolidge Quartet).

String Quintet (Pittsfield, Mass., Coolidge Festival, 1928).

Duo for Violin and Violoncello (Paris, 1926).

Opera, "Le Soldat et la Dancing Girl" (Czechoslovakia, 1928).

Opera-Film, "Les Vicissitudes de la Vie."

Ballets: "On tourne," "Le Raid Merveilleux," "La Revue de la Cuisine," "La Révolte."

Serenade for chamber orchestra.

"La Revue de Cuisine," for orchestra.

Sonatine for two violins and piano.

"Borova," Sept danses tchèques.

Rhythmic Studies for violin, with piano accompaniment.

Trio: Five Short Pieces for violin, violoncello, and piano.

He was awarded for a string sextet the Elizabeth Sprague Coolidge prize of $1,000 offered in 1932 by the Library of Congress under the provisions of the Elizabeth Sprague Foundation. One hundred eligible compositions were submitted. The contestants

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

represented the United States, Canada, South America, Australia, North and South Africa, and the Philippines. The jury consisted of John Alden Carpenter, Olin Downes, Serge Koussevitzky, Louis Persinger, and Carl Engel (*ex-officio*).

FANTASTIC SYMPHONY, NO. 1, IN C MAJOR, OP. 14A . HECTOR BERLIOZ
(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is a lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME
OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are trans-

*The translation into English of this preface is by William Foster Apthorp.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

A STEINWAY GRAND PIANO

at the lowest price in fourteen years . . . and on convenient terms

IF THERE were as few Steinway pianos in the world as there are Stradivarius violins, you would pay a collector's price for one . . . which might be anything up to $50,000.

In contrast, at *this new low price,* you may have the finest piano in the world for only a little more than a thousand dollars; the piano that every great musician from Wagner to Rachmaninoff has chosen.

We cannot guarantee, though, that this price of $1225 for a new Steinway Grand can be retained beyond the present supply. And that supply is, regrettably, quite limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

lated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A Ball.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

PART IV.

March to the Scaffold.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

Walpurgisnight's Dream.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Iræ*. Witches' dance. The witches' dance and the *Dies Iræ* together.

In a preamble to this programme, relating mostly to some details

HOTELS OF DISTINCTION

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, *Mgr.*
The Savoy-Plaza Henry A. Rost, *Pres.*
The Copley-Plaza Arthur L. Race, *Mgr.*

of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene." "Now, my friend," wrote Berlioz, "see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees for the first time a woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe*—obsessing idea—constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

"After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a *ranz des vaches,* and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody again appears, at a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now became a trivial and mean dance tune; it is the beloved who comes to the Sabbat to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus sings the prose for the dead, the plain-song (*Dies Iræ*),

POTTERY LAMP 18.00
SHADE 20 IN. 22.00

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

THE SHADE IS PAINTED WITH A DESIGN TAKEN FROM AN OLD PICTISH STONE CARVING ON THE EAST COAST OF SCOTLAND.

two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbat, and at its wildest height the dance tune is blended with the *Dies Iræ,* and the dream is at an end."

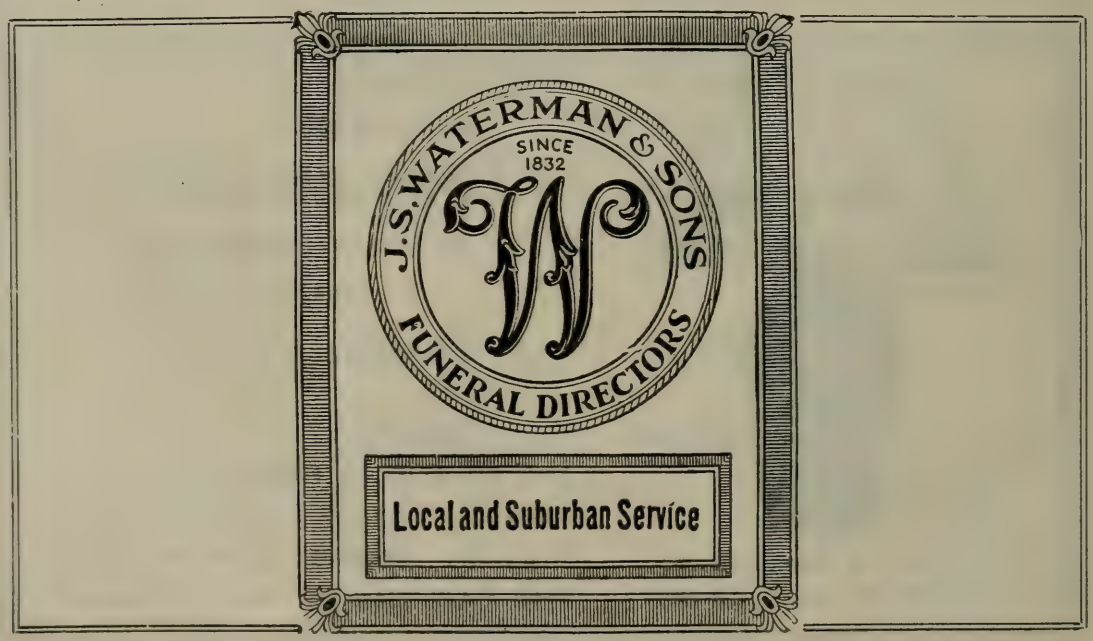
Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

"One evening in the country, he hears two shepherds dialoguing



a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> 'I am alone in the world,' he says to himself.
> 'Soon perhaps I shall no longer be *alone*,
> But if she should deceive me!'

This mixture of hope and fear, and these ideas of happiness disturbed by certain dark forebodings, form the subject of the Adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

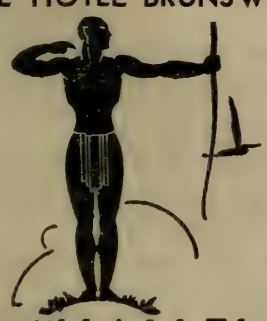
In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by M. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

* * *

What was the origin of this symphony? Who was the woman

THE HOTEL BRUNSWICK



EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

that inspired the music and was so bitterly assailed in the argument sent to Ferrand?*

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first on September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony. To the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and

*Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music"

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote to Ferrand on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

DOLL & RICHARDS

OLD MOORISH ART
CARVED BOOK-ENDS BY DR. LEWIS WEBB HILL
WATER COLORS BY CHARLES E. HEIL AND ROLAND GREEN
ETCHING BY SEARS GALLAGHER

138 NEWBURY STREET BOSTON

to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month.* They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epi-

*This performance at the Nouveautés was on May 30, 1830. Berlioz conducted. He revised the score in 1831, in Italy.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

leptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried to console himself with his "Ariel," Camille Moke* whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camille, afterwards Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and his bitter "Euphonia ou, la ville musicale,"† a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by this marshalling of dates.

*Marie Féhcité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

†Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Mlle. Moke, was first published in the *Gazette Musicale* of 1834 and afterwards in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, where the allusions are more clear.

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

At last Berlioz, determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome,* and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the 'Mélodies,'* the scene 'Sardanapale,' with one hundred musicians for *THE CONFLAGRATION,* and at last the 'Fantastic Symphony,' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but

*"Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.

·EDWARD·K·PERRY·CO·
·PAINTING & DECORATIVE FINISHES·
·774·COMMONWEALTH·AVE·BOSTON·

1
LIBERTY
SQUARE
BOSTON

Practically every
kind of Insurance
except Life
including Fidelity
and Surety Bonds

she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's end. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions,—Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brushlike, extravagant doublets, velvet-faced coats

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe,* high shell combs, shoulder-of-mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall. He was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Mme. Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear today." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met: but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

"A separation became inevitable," says Legouvé. "She who had been Mlle. Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang her requiem in a memorable feuilleton.

Berlioz married Marie Recio* early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

*
* *

The "Fantastic Symphony," then, was first performed on Decem-

*Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inés in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise, in the *Journal des Débats*, of her face, figure, and singing. She made Henrietta wretched even after she had left her husband, Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb, Berlioz in his Memoirs gives a ghastly account of the burial.

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

ber 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor, unknown student at Busseto, César Franck was eight years old; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tchaikovsky were unborn.

The first performance of the work in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here, at concerts of the Boston Symphony Orchestra, December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905, March 6, 1909, April 26, 1918, March 5, April 30 (by request), 1920, October 13, 1922, October 16, 1925.

A performance by the New York Symphony Orchestra was led by Felix Weingartner in Symphony Hall, Boston, January 17, 1906.

*
* *

The first movement is scored for two flutes, two oboes, two clarinets, two cornets-à-pistons, two trumpets, four horns, four bassoons, kettledrums, and strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft preluding lead to a plaintive theme played by the strings pianissimo. This theme is a melody of

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES
140 NEWBURY STREET
TEL. COMMONWEALTH 1814

a romance composed by Berlioz in his youth, when he was in love with Estelle Gautier, of Meylan, the Estelle to whom, as Mme. Fornier, he turned in his bitter last years, addressed extraordinary letters (published in April, 1903, in the *Revue Bleue,* Paris, and entitled "Une Page d'Amour Romantique"), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor, for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at la Côte Saint-André, is now preserved in the Musée Berlioz.*

II. Ball Scene, Allegro non troppo, A major, 3-8. Two flutes (one interchangeable with piccolo), oboe, two clarinets, four hours, two harps, strings.

III. Scene in the Fields, Adagio, F major, 6-8. Two flutes, two oboes (the second interchangeable with English horn), two clarinets, four horns, four bassoons, four kettle-drums (each one played by a separate player), strings.

IV. March to the Scaffold. Two flutes, two oboes, two clarinets, four horns, five cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettle-drums, snare-drum, bass drum, cymbals, strings. M. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges"

*This air, with slight variations, was used in other early works of Berlioz.

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 389, 394, 419, and "Un Romantique sous Louis Philippe" (Paris 1908), pp. 639–641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical,* December, 1906.)

V. Scene of the Sabbat for piccolo, flute, two oboes, small E-flat clarinet, clarinet, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettle-drums, bass drum (set on end and played upon with kettle-drum sticks by two players), cymbals, strings.

The score is dedicated to Nicholas I. of Russia.

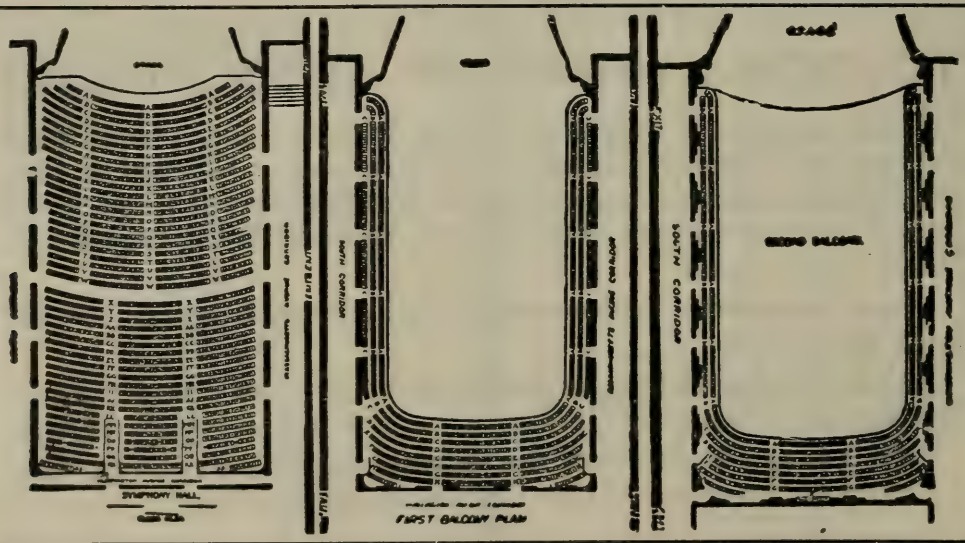
build up

your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492



Eleventh Programme

FRIDAY AFTERNOON, DECEMBER 30, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 31, at 8.15 o'clock

Bach . . . . Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)

I. Adagio.
II. Vivace.

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Prokofieff . . . . . Piano Concerto No. 5, Op. 55

Rimsky-Korsakov . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.
(Played without pause)

SOLOIST
SERGE PROKOFIEFF

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, December 29, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

COMING IN JANUARY!

Saturday, January 7, at 8.30

DON COSSACKS

Serge Jaroff, Leader

"The Singing Horsemen of the Steppes"

Sunday, January 15

at 3.30

JOHN McCORMACK

Sunday, January 22

at 3.30

SANROMÁ

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

GERICKE Returns to Vienna

"If all the symphonic composers of America were to hold a mass-meeting, they could be lodged in one double room in any country hotel."

This was the answer given to those who criticized the Boston Symphony Orchestra's first Conductor, Gericke, for his programmes. His critics thought that he favored German compositions, and that far too little American music found its way into his concerts . . . Yet the conductor drew more and more on the works of American composers and those of countries other than Germany.

In the final season 1888-89 it became evident that the strain which he had been under had seriously affected the conductor's health and it was no surprise when it was learned that Gericke would not take up the baton the following fall. On May 23, 1889 a farewell concert was given in his honor. At the beginning of the concert the audience rose in tribute to the conductor, but at the end, hardly had the final note been sounded, when usually ultra-sedate people jumped to their feet, shouted themselves hoarse, waved hats and handkerchiefs on high and gave vent to a great wave of enthusiasm. Fortunately for Boston it was but *au revoir* until 1898.

★ ★ ★

Careful thought should be given to the naming of your Executor and Trustee. For whoever acts in either of these capacities must be loyal to your interests and impartial but not impersonal to your heirs. It is the constant endeavor of this Company to live up to the standard of the ideal Executor and Trustee.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 481

Programme 485

Analytical Notes by Philip Hale:

Bach Two Preludes (arranged for String Orchestra by Pick-Mangiagalli) 486

Brahms . Symphony No. 3 in F major, Op. 90 490

Prokofieff . . Piano Concerto No. 5, Op. 55 504

Entr'acte: Opera in English (*London Daily Telegraph*) 506

Rimsky-Korsakov . Caprice on Spanish Themes, Op. 34 . . . 510

Advance Programme 519

Special Concert Announcements . 520–524 and back cover (Pension Fund Programme—Page 521)

Teachers' Directory 525–528

Personnel . . . . . Opposite page 528

Chandler & Co.

Tremont Street at West—Boston

Great January Sales

All entirely new made to our order in every detail!

COATS after Paris laden with Costly Furs

$68 *usually 98.00*

19 Coats with Rich Canadian Beaver
8 Coats with Glistening Black Lynx
16 Coats with Magellan Kit Fox
17 Coats with Glossy Persian Lamb
6 Coats with natural Squirrel
15 Coats with dark-toned Jap Mink

First we selected the fashions . . . all after famous Paris designers. Then we selected the fabrics . . . considering weave, color, adaptability. Experts chose every single collar, every cuff from literally hundreds. We supervised every detail of the tailoring.

Fur spirals on sleeves after Vionnet. Bruyere's yoke of close fur. The extended Capelets of Maggy Rouff deep with fur. Lelong's adjustable collar.

Third Floor

Eleventh Programme

FRIDAY AFTERNOON, DECEMBER 30, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 31, at 8.15 o'clock

Bach . . . . . Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)

I. Adagio.
II. Vivace.

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Prokofieff . . . . . Piano Concerto No. 5, in G major, Op. 55

I. Allegro con brio; Tempo meno mosso.
II. Moderato ben accentuato.
III. Toccata: allegro con fuoco.
IV. Larghetto.
V. Vivo; poco meno mosso; coda.

(First time in the United States)

Rimsky-Korsakov . . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

SOLOIST
SERGE PROKOFIEFF

STEINWAY PIANO USED

There will be an intermission after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Two Preludes (arranged by Riccardo Pick-Mangiagalli for String Orchestra) . . . . . Johann Sebastian Bach

(Bach born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Mangiagalli born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Bach's Suites and sonatas for the violin were probably composed during his sojourn at Cöthen (1717–23).* His father had played on a stringed instrument and had taught him the violin when he was a young boy. One of Bach's duties when he was at Weimar (1708–17) was to play in the Duke's band. He liked the viola, he said, "because he was in the middle of things."

The first Prelude in Pick-Mangiagalli's transcription, is the one in D minor prefaced to the D minor fugue No. 9 for organ, in the Bach Gesellschaft Edition.

The second Prelude is the Prelude of the Third Partita (E major, 3-4) for violin solo. This brilliant movement was afterwards developed into the symphony at the beginning of the Rathswahl Cantata "Wir danken dir Gott," first performed at Leipsic in 1731.

*Some think they may have been written at Weimar.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

This Prelude is also the first movement in Sigismund Bachrich's (1841–1913) Suite of Bach's "Prelude, Adagio, and Gavotte in Rondo form," arranged for string orchestra, which was first performed at a Philharmonic Concert at Vienna in 1878. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884, Mr. Gericke conductor.

Bach's six solo sonatas and six violoncello sonatas were, according to the autograph title-pages, to be played without accompaniment, "Violono solo senza basso," "Violoncello solo senza basso," yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Mendelssohn and Schumann wrote accompaniments for the chaconne in the Second Partita for violin, and Schumann wrote accompaniments for certain sonatas. In Bach's time it was the custom for a composer to leave a portion of his work unwritten, and the clavichord was taken for granted in almost every combination of instruments.

*
* *

SELECTED SONGS FROM CONCERT PROGRAMMES

		Sung by
MARION BAUER		
	Orientale	Leonora Corona, Rosa Low, Fernanda Doria, Rita Orville, Gladys Burns, Virginia Syms, Suzanne D'A. Jackowska
	The Linnet is Tuning her Flute	Dorothy George, Gina Pinnera
	Star Trysts	Lucile Dresskell
	Gold of the Day and Night	Josef Schlisky
MRS. H. H. A. BEACH		
	Ah, Love, but a Day!	Dorothy George, Emma Roberts, Phradie Wells
	O Were my Love yon Lilac Fair	David Blair McClosky
	On a Hill (Negro Lullaby)	Anna Hamlin
	Dark Garden / **I Shall Be Brave**	Ruth Shaffner
GENA BRANSCOMBE	**At the Postern Gate**	Frederick Jagel
	By St. Lawrence Water	Foster Miller
G. W. CHADWICK	**The Danza**	Emma Roberts
LELAND CLARKE	**Into the Sunshine** / **Over the World to you**	Vernice Coolidge
MABEL DANIELS	**Glory and Endless Years**	Abbie Conley Rice
	Cherry Flowers	Katherine Follett Mann
ARTHUR FOOTE	**Lilac Time**	David Blair McClosky
	In Picardie	James R. Houghton
MRS. M. H. GULESIAN		
	Spring Interlude	Olga Averino, Marie Condé, Maude Ericson, Pearl Bates Morton, Elecktra Rosanska, Mae Taylor, Rose Zulalian, James R. Houghton, Walter Kidder
	Pan and the Little Green Reed	Marie Condé, Pearl Bates Morton, Rose Zulalian, Elecktra Rosanska
	Hollyhocks	Marie Condé, Pearl Bates Morton
	Hymn to America	Rose Zulalian, Elecktra Rosanska, James R. Houghton

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

Mr. Pick-Mangiagalli writes about the two Preludes: "In the Second Prelude under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second."

* * *

Riccardo Pick-Mangiagalli, whose Prelude and Fugue for Orchestra were played in Boston at a concert of the Boston Symphony Orchestra on October 11, 1929, was a pupil of the Milan Conservatory, where he took lessons in composition under Vincenzo Ferroni and piano lessons of Vincenzo Appiani. He received his diploma in 1903. He gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN By Felix Weingartner	1.00
ART-SONG IN AMERICA By William Treat Upton	3.00
EARLY ENGLISH CLASSICS Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

The list of his works includes:

BALLETS: "La Berceuse"; "Il Salice d'Oro" (La Scala, Milan, 1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence, Palermo, Varese, Bergamo); "Sumitra" (1917); "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome, March 3, 1927—Mariano Stabile, Arlecchino; Sassone Sost, Colombina; Alessio de Paolis, Florinda; Autori as Pantaleone).

SYMPHONIC WORKS: "Notturno e Rondo, Fantastico," for orchestra; Symphonic Poem, "Sortilegi" (1918) for pianoforte and orchestra; Ballata Sinfonica, for full orchestra; Two Preludes, for orchestra; Petite Suite; Four Poems for orchestra.

CHAMBER MUSIC: String Quartet in G minor, Op. 18; a violin sonata, E minor, Op. 8; piano pieces; songs.

The Notturno and Rondo Fantastico were performed at Symphony

Hurwitch Bros.

Twenty Newbury Street,
Boston

"For the Going Away Season"

expressing the gaiety and verve of fashionable resort gatherings

. . . We present for Southern wear and Early Spring our new collection . . .

GOWNS — SUITS — COATS — WRAPS — SPORTSWEAR

Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

His Prelude and Fugue were performed at a concert of the Boston Symphony Orchestra on October 11, 1929.

SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life

LET'S TAKE ACCOUNT OF STOCK

The New Year is here. May it be better than 1932 for you in every way!

Many changes in legal and taxation procedure have happened since last year, affecting every kind of property in your estate—in the main, adversely from a shrinkage standpoint.

A complete reconsideration of the methods of passing property to your heirs is most advisable, if you haven't done it since June.

We make no charge for a preliminary survey, and it would be unusual if we couldn't show a saving of thousands of dollars to you and to others.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

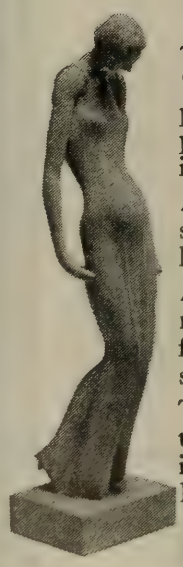
Slattery's
Opposite Boston Common
Presenting our Luxurious
"Wrap me Up"
$29.75
A royal lady wrap that makes your escort look proud and prosperous! Fine lapin in a snowy swirl, rich velvet trailing to your ankles, an ice-cream satin lining and warm, slim interlining combine to make "Wrap me Up" a real find at $29.75.
With Lapin collar in Misses' sizes
With Hare collar in Women's sizes
Gown Shop, 4th Floor

of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Home For The Holidays?

Then, of course, you will want something new from

Jays Boston Temple place Eleven

wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct

"ANNUITIES DESCRIBED"

Technicalities and details are omitted.—A leaflet in simple words by R. O. Walter.

The Equitable Life Assurance Society
393 Seventh Avenue, New York, N.Y.

Please send me without charge the Annuity leaflet by R. O. WALTER.

Name..... Age.....

Address.....

.....

115th Anniversary Sale

Entire Stock

ORIENTAL RUGS

25 to 50% Discount

Every rug at least 25% off.
Hundreds at greater discounts.
Many half-price and less.

Deferred Payments if Desired

JOHN H. PRAY & SONS CO.

646 Washington Street

Nov. 28th to Dec. 31st inclusive

the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one Wüllner's Subscription Concerts.

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

Let

Stearns' new

Evening Fashions

put you in a gay

Mood!

In our new collection of individual and few-of-a-kind young frocks you are sure to find one that suits your particular type. Beaded crepes, printed taffetas and demure nets, in black and high colors are assembled on the fourth floor. Model sketched is $39.50.

R. H. Stearns Company

these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral', the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

A STEINWAY GRAND PIANO

at the lowest price in fourteen years . . . and on convenient terms

IF THERE were as few Steinway pianos in the world as there are Stradivarius violins, you would pay a collector's price for one . . . which might be anything up to $50,000.

In contrast, at *this new low price,* you may have the finest piano in the world for only a little more than a thousand dollars; the piano that every great musician from Wagner to Rachmaninoff has chosen.

We cannot guarantee, though, that this price of $1225 for a new Steinway Grand can be retained beyond the present supply. And that supply is, regrettably, quite limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

HOTELS OF DISTINCTION

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza — John D. Owen, Mgr.
The Savoy-Plaza — Henry A. Rost, Pres.
The Copley-Plaza — Arthur L. Race, Mgr.

PIANO CONCERTO NO. 5, OP. 55 . . SERGE SERIEVICH PROKOFIEFF

(Born at Sontsovka in the Ekaterinoslav Government, Russia, on April 24, 1891; now living)

This concerto was performed for the first time at the Philharmonic Concert in Berlin on October 31, 1932. Prokofieff was the pianist.

Wilhelm Furtwängler, the conductor, Beethoven's Fourth Symphony, and the "Childe Harold" Symphony by Berlioz were also on the program. Paul Hindemith played solo viola in the latter work.

Prokofieff played his second piano concerto in Boston with the Boston Symphony Orchestra on January 1, 1930. It was the first performance in the United States. This concerto has a curious history. Composed in the spring of 1913, it was played in August of that year by Mr. Prokofieff at one of the concerts at Pavlovsk near Leningrad. There were several performances after that, with the composer pianist, at the symphony concerts at Leningrad; there was also one in 1915, at an Augusteo concert in Rome, directed by Mr. Molinari.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

The manuscript score was left in Leningrad when Prokofieff came to the United States in 1918, and was lost with the orchestral parts with other manuscripts when his apartment was confiscated by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921. From these sketches, Mr. Prokofieff in 1923, remade the concerto as it now stands.

The new version differs greatly from the original. While the composer endeavored to leave intact the thematic material and the form of the original version, he at the same time wished to avail himself of the technical resources acquired by him during the ten years that stood between the two versions.

His Concerto No. 3, C major, Op. 26, was played by the Boston Symphony Orchestra in Boston, January 29, 1926. It was sketched at Leningrad in 1918. The composition was interrupted by the coming of Prokofieff to the United States. He crossed Siberia and arrived at New York from the Pacific Coast in September of that year. The work was completed at St. Brevin, France, in October, 1921. The first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer played the piano part.

The piano concerto No. 1, Op. 10, is an early work dated 1911.

POTTERY LAMP 18.00
SHADE 20 IN. 22.00

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

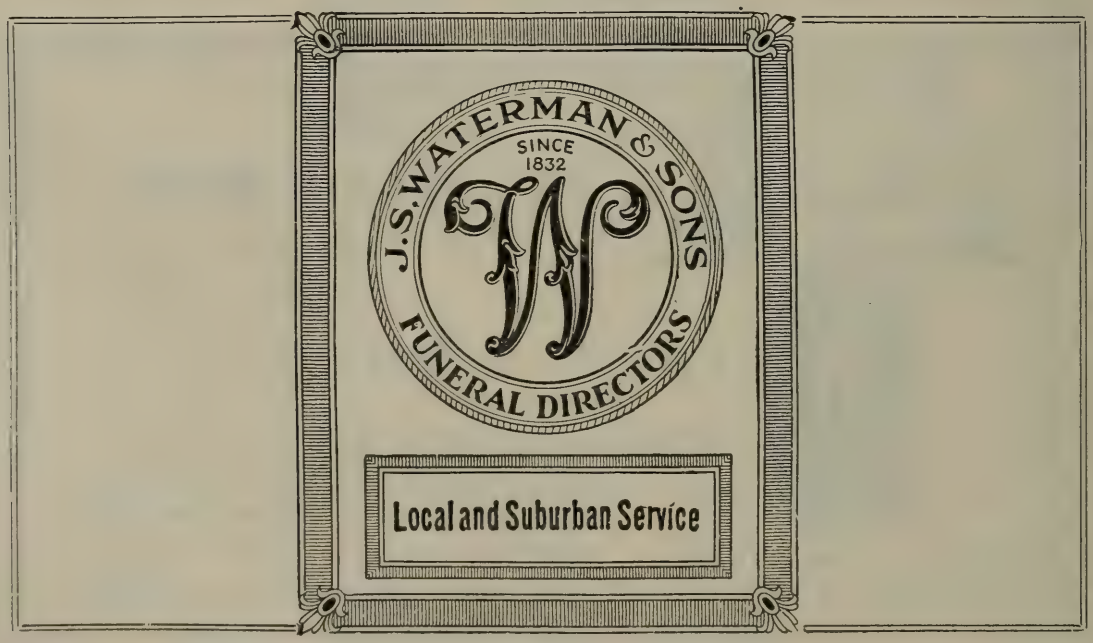
THE SHADE IS PAINTED WITH A DESIGN TAKEN FROM AN OLD PICTISH STONE CARVING ON THE EAST COAST OF SCOTLAND.

ENTR'ACTE

OPERA IN ENGLISH

(*London Daily Telegraph*)

The recent performance at Covent Garden, in which one singer sang in one tongue and another singer in another, gives a new aspect to the question of opera in English and makes unnecessary an apology for touching again upon a theme that has already been discussed at length. Those performances had the advantage of proving conclusively that whatever may be said for opera in English or in foreign languages, there is nothing to be said for opera in two or more languages. It is not an array of facts that is needed to show the folly of such practice. Custom, instinct, common sense revolt against an absurdity which strains all artistic convention to the point of the ludicrous. It is not customary to carry on conversation in two languages. If you asked your way of a Parisian policeman in passable French and were answered in fluent English, the shock of the surprise would be greater than the satisfaction at the ideal solution of the difficulty. Similarly the soft and liquid Italian of, say, Dame Nellie Melba may be most admirable, but if it answers a question in English it is the oddity of the procedure and not the quality of the singer's Italian that strikes us most forcibly. Common sense tells us that the quickest way to an understanding is not by carrying on the argument in different tongues; instinct rises against the glib display of polyglots on the stage, which breaks rudely into our train of thought, passing from one language to another with the same ease and effect with which moderns pass from one to another



distant key. But while the modern musician aims at oddity we are supposed to let the other change pass unnoticed. We may, if we must, accept the utterly improbable. We cannot accept the impossible. Decidedly two languages are not better than one in opera.

The claims of the original language stand on an entirely different plane. Obviously, the text which served the composer is preferable to a text that has passed through the hands of the translator, who may retain some of the original flavor and sense—but has often done neither. There are good translations, and translations which are simply nonsensical.

> Tears impassion'd freely dripping
> From my eyes bedew the snow.
> Cold and thirsty flakes are tipping
> These warm tributes of my woe.

This is a translation of the first stanza of Schubert's "Wasserfluth"—pretty bad, of course, but slightly better than the words translators have put in the mouths of characters of Verdi's operas.

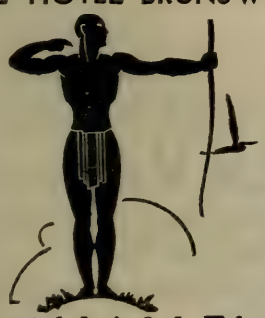
Translators' Humour

Here is a choice specimen from "Ballo in Maschera":

> Hence away from this desolate region!
> In my ears their stern footsteps are sounding;
> Amid oaths and deep curses abounding,
> Now they brandish their weapons on high.

These who brandish their weapons with "oaths and deep curses abounding" are the conspirators intending to surprise and surround their quarry. It is, no doubt, owing to this slight mistake in tactics that the hero escapes them. A new precept for knighly conduct is given by Monterone when he reproaches the Duke in "Rigoletto":

THE HOTEL BRUNSWICK



EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

Upon th' expiring lion 'tis unknightly
To loose your mongrel!

It is a comfort to reflect that even commoners can have seldom been guilty of such unknightly conduct in our latitudes. But the courtiers of Rigoletto are not only desperate fellows who upbraid Monterone:

Why thus at our feast have you rashly intruded?
By demons of ill you are surely deluded.

They are also extremely susceptible to feminine charm. This is how they describe their meeting with Rigoletto's daughter:

We roamed about, by falling night protected.
We came upon a narrow street, and there
We found exactly what we expected,
A damsel young and passing fair.
She vanished—we all were dumb with rapture. . . .

These enormities are partly, no doubt, the result of what the translator conceived to be his duty to adhere to the rhymed lines of the original and fit the words to the music. Only the second of these requirements is indispensable. The rhyme should always be sacrificed if it stands in the way of adequate translation. Music, by holding back the pace of the poetry, destroys, often completely, the effect of rhyme, and there is no real need to add this to the very serious and inevitable difficulties of a translation bound to follow the rhythmical design of a melody. Literal translation is also a necessity, and About has shown what the effect of a literal translation can be in what he calls the "eminently English" conversation between Mary Ann and her mother:

Mary Ann!
Maman?
J'ai faim.
Avez-vous?
J'ai.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

Moi, maman, j'ai chaud.
Avez-vous?
J'ai.

One can play any number of comic variations on the theme of literal translation, but hardly a serious one. Indeed, the difficulty of translating the words of an opera are so great that many have found in it a good reason for insisting on opera in the original. That is specious pleading. If there are bad translations, there are also good translations, and, in any case, we are better off with half a loaf than with no bread. Opera in the original is the most desirable thing; its claims cannot be challenged—but on condition that those who hear it understand the language in which it is sung. There is the rub. For the usual repertory includes German and Italian, French and Russian opera. Are we to presume that Covent Garden audiences are familiar with all these languages? I don't suppose that even the head waiters who adorn our principal hotels know them all. And without this knowledge opera becomes a wordless, vocal piece, without solid foundation of any kind.

As the sonata and the symphony, the scherzo and the minuet, derive unity and cohesion from a definite plan of construction, the music of opera is held together by its text. Unless the meaning of the text is fairly clear, the meaning of the music is also obscure. It makes no difference whether the opera is built on the old plan of arias and recitative or on the Wagnerian system of "leading" themes. The actors can lash themselves into a fury without convincing us that they have real cause for their apparent distress. It was no doubt owing to the once prevalent custom of giving opera

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

DOLL & RICHARDS
DRAWINGS AND LITHOGRAPHS BY
JANICE THOMPSON
SELECTED PAINTINGS AND WATER COLORS
JANUARY 3RD THROUGH JANUARY 14TH
138 NEWBURY STREET BOSTON

only in foreign languages that people jibed at it as artificial and unnatural, and maintained that song cannot possibly harmonize with everyday action. Of course, opera is artificial and unnatural, but not more than any other art form. Art is all make-believe; it is of its very nature an adventure into the unknown. If we cannot add song to our actions, that is only another reason to be thankful that a few others can.

Caprice on Spanish Themes, Op. 34

Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Leningrad, June 21, 1908)

Rimsky-Korsakov's "Capriccio Espagnol" was performed for the first time in Leningrad at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tchaikovsky writing to Rimsky-Korsakov in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar, in use before the Revolution.

‡These words are italicized in the original letter.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

regard yourself as the greatest master of the present day." Rimsky-Korsakov wrote in his Autobiography: "The opinion formed by both critics and public, that the capriccio is a *magnificently orchestrated* piece, is wrong. The capriccio is a brilliant *composition for the orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. All in all, the capriccio is a purely external piece, but vividly brilliant for all that."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Leningrad. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

It was in the summer of 1887 that Rimsky-Korsakov, purposing at first to use Spanish dance themes for a virtuoso violin piece, sketched instead this Caprice. He thought the third section, the Alborada in B-flat major, to be a little less successful than the other sections, on account of the brass somewhat drowning the melodic designs of the wood-wind, but this fault could be remedied by a careful conductor. Rimsky-Korsakov tells how, at the rehearsal in Leningrad, the orchestra applauded vigorously after the first movement, and in fact after those succeeding, and the composer was so pleased that he dedicated the Capriccio to the players. He also says that the first performance was extraordinarily brilliant, more so than when it was later led by others, even by Arthur Nikisch.

* * *

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado,* derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning;

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

1
LIBERTY
SQUARE
BOSTON

Practically every
kind of Insurance
except Life
including Fidelity
and Surety Bonds

(6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade.*

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

*
* *

"Aubade" has been closely defined as the antithesis of "Serenade." "Aubade" is a term also applied to a military morning salute; it is also a joyous call to festivals, or even labor. As a morning serenade, it is for voices and instruments, or for instruments alone, given under a window at dawn—*quod sub album* has been quoted with regard to the name; also *Auroram edi solent.* Ménage, in his Dictionary: "We call aubades concerts of music given at daybreak by lovers to their mistresses, with violins or other instruments; serenades those given in the evening." But Count Almaviva's serenade in the first act of "Il Barbiere di Seviglia," is in the morning.

In the Midi, the aubade was for galoubets* and tambourins. At Christmastide at Marseilles, the aubades were of a religious character, though the airs were sometimes profane. Angels' salutations at the birth of Christ were

*A galoubet is a sort of tabor-pipe, flageolet, or flûte-à-bec, held in one hand, while the other beats the tambourin. It is still used in Provence and the Basque provinces. See F. Vidal's "Lou Tambourin" and Alphonse Daudet's romance "Numa Roumestan."

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

described as aubades. The term is known in French military circles as a serenade, either voluntary or obligatory, to a superior officer, on his birthday or some other occasion.

From "Aubade" come the verbs "aubader" and "aubadinier"—to give aubades; the giver of one. An "aubadinel" is a fiddle played in a country public house. "Aubade" is also used ironically for an insult or injury to anyone. To have had an aubade is to have been exposed to bad treatment or to have received a merited punishment. See the third act of Molière's "L'Etourdi":

> "Certaines gens font une mascarade
> Pour vous venir donner une fâcheuse aubade;
> Ils veulent enlaver votre Célie."

There is an old proverb: "Old folks who cut up their heels in the dance give aubades to Death." In Scotland and Wales, the aubade given the morning after a wedding, the Réveille-Martin," was in most cases a charivari.

"Aubade," in P. J. Le Roux's "Dictionaire Comique" (1718) has a curiously erotic meaning.

The aubade is best known in Boston by the charming air for tenor in Lalo's "Roi d'Ys," sung here by the lamented Charles Gilibert, although he was a baritone, and by others.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e streptoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegro, D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

harmonics *pizz.* The pace grows more and more furious, animato and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin *fidicinare,* to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The Fandango of the theatre differs from that of the city and the parlor; grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tanconeos*), the

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstacy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè! Olè!* The bolero intoxicates, the Fandango inflames."

The principality of the Asturias, "the Wales of the Peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterwards became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied

**Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joya* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

WEEMAN, BEAL & HOLMBERG

. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

Telephone Connection

BOSTON

closely over the front, while the hair hangs down behind in long plaits or *trenzas*. The Galician madrenas, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figured in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Next week the orchestra will give concerts in New York and Brooklyn. The next regular pair of concerts will take place on January thirteenth and fourteenth

Twelfth Programme

FRIDAY AFTERNOON, JANUARY 13, at 2.30 o'clock

SATURDAY EVENING, JANUARY 14, at 8.15 o'clock

RICHARD BURGIN will conduct these concerts

Vaughan Williams . . . . . Pastoral Symphony
I. Molto moderato.
II. Lento moderato.
III. Moderato pesante; Presto.
IV. Lento.

Mozart . . . . Concerto for Violin in D major (K. 218)
I. Allegro.
II. Andante cantabile.
III. Rondo: Andante grazioso.

Chausson . . . . "Poème", for Violin and Orchestra, Op. 25

Stravinsky . . . . . Suite from the Ballet, "Petrouchka"

SOLOIST
ALBERT SPALDING

There will be an intermission after the concerto

A lecture on this programme will be given on Thursday, January 12, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

COMING IN JANUARY!

Saturday, January 7, at 8.30

DON COSSACKS

Serge Jaroff, Leader

"The Singing Horsemen of the Steppes"

Sunday, January 15

at 3.30

JOHN McCORMACK

Sunday, January 22

at 3.30

SANROMÁ

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

MAJOR HIGGINSON
Writes a Letter

With Gericke's return to Vienna in 1889, Major Higginson faced a real problem. Who was to take Gericke's place? Where could a man be secured who knew how to work harmoniously with the members of the Orchestra, with the audience and the men behind the business end of the organization. Major Higginson realized that the transition from one conductor to another was no easy matter to effect. A letter was written and dispatched abroad to one Otto Dresel, a distinguished German musician, formerly a resident of Boston and a man greatly admired for his untiring efforts and accomplishments in the interest of music. In this letter Major Higginson made himself perfectly plain. In part he wrote . . . "You know very well I am a busy man, and have many cares on my mind . . . I cannot go and see that the conductor is busy with his work day after day, week after week . . . That care I will not have on my mind, nor will I have any care or worry with regard to making the programmes or arrangements."

★ ★ ★

By establishing a Living Trust that becomes effective immediately you may relieve yourself of the burden and responsibility of handling your property, reserving all your energies for the administration of your business or personal affairs. Old Colony Trust Company is always glad to point out if and where its services as Executor and Trustee are applicable.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 529

Programme 533

Analytical Notes by Philip Hale:

Vaughan Williams . . . Pastoral Symphony 534

Pastoral Music: Aside from Beethoven
(The London *Times*, September 18, 1926) . . 542

Albert Spalding . . . Biographical Sketch 551

Mozart . Concerto for Violin in D major (K. 218) 553

Chausson Poème for Violin and Orchestra, Op. 25 556

Stravinsky . Suite from the Ballet, "Petrouchka" 562

Advance Programme 569

Special Concert Announcements . 570–572 and back cover

Teachers' Directory 573–576

Personnel . . . . . Opposite page 576

Chandler & Co.

Tremont Street at West—Boston

Right, Corduroy Felt in a new version of the mushroom crown. $12.50

Left, The "Marquise" . . . shaped very like the diamond cut in that manner . . . is developed in faille. $10.00

New Midseason Hat Fashions

in the French Salon

The French Salon . . . with its far-flung fame for the First Fashions in Quality Interpretations . . . is presenting the Midseason Hats as soon as they are authenticated!

The Watteau type with slightly narrower brim. . . . The Turban with cuff brim. . . . Versions of the adored Beret. . . . The new mushroomy crown. . . . The stiff little veil. . . . The new straw fabrics, soft and pliable, all here . . . quite, oh, quite modestly priced!

$10 $12.50 $15 $20 $25

SUNDAY AFTERNOON, JANUARY 1, 1933

... *PROGRAMME* ...

WAGNER

Bacchanale from "Tannhäuser"

Lohengrin's Narrative, "In fernem Land" from "Lohengrin" (Act III, Scene III)

(Paul Althouse)

Forest Murmurs, from "Siegfried"

Siegfried's Death Music, from "Gotterdämmerung"

Prelude and "Liebestod," from "Tristan und Isolde"

Prize Song of Walther from "Die Meistersinger von Nürnberg"

(Paul Althouse)

Prelude to "Die Meistersinger von Nurnberg"

There will be a second Pension Fund Concert by the Boston Symphony Orchestra in Symphony Hall on Sunday Afternoon, February 26

TOWN TAXI LOWEST RATE OF FARE IN BOSTON TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS LIMOUSINES

LOW RATES *QUALITY SERVICE*

TOWN TAXI

INCORPORATED

KENMORE 5000

TOWN TAXI LOWEST RATE OF FARE IN BOSTON TOWN TAXI

MUSICAL INSTRUCTION

LOUISA TOSI

Soprano and teacher of "Bel Canto"

VOICE PRODUCTION and the ART OF SINGING

455 AUDUBON ROAD (at Beacon Street) Tel. Kenmore 1874

Circular of Mme. Tosi's career and work will be sent on request.

DOROTHY DIAMOND

SOPRANO

Available for Concerts and Musicales

"She wraps a mantle of charm about her singing, bespeaking her schooling and experience."—*Boston Transcript.*

TEACHER OF SINGING

ENGLISH DICTION
LANGUAGES CORRECT
SPEAKING and BREATHING
GLEE CLUB DIRECTION

Studio: 404 HUNTINGTON CHAMBERS, COPLEY SQUARE, BOSTON

KARL DOERING

Pupil of Jachman-Wagner, Berlin and Galliera, Italy.

TEACHER OF SINGING

27 Steinert Hall Tel. Hancock 5337

All applications for advertising space in this programme should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

Twelfth Programme

FRIDAY AFTERNOON, JANUARY 13, at 2.30 o'clock

SATURDAY EVENING, JANUARY 14, at 8.15 o'clock

RICHARD BURGIN will conduct these concerts

Vaughan Williams . . . . . Pastoral Symphony

I. Molto moderato.
II. Lento moderato.
III. Moderato pesante; Presto.
IV. Lento.

Soprano Solo: ADELLE ALBERTS

(First time at these concerts)

Mozart . . . . . Concerto for Violin in D major (K. 218)

I. Allegro.
II. Andante cantabile.
III. Rondo: Andante grazioso.

Chausson . . . . . "Poème," for Violin and Orchestra, Op. 25

Stravinsky . . . . . Suite from the Ballet, "Petrouchka"

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies —The Dance of the Coachmen and Grooms—The Masqueraders.

Piano: JESÚS MARÍA SANROMÁ

SOLOIST
ALBERT SPALDING

STEINWAY PIANO

There will be an intermission after the concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

PASTORAL SYMPHONY . . . . . RALPH VAUGHAN WILLIAMS

(Born at Down Ampney, England, on October 12, 1872; now living)

This Symphony, completed in London on November 25, 1921, was performed for the first time by the Royal Philharmonic Society at London on January 26, 1922. Dr. Adrian Boult was the conductor. The first performance in the United States was at the Festival of the Litchfield County Choral Union, Norfolk, Connecticut, on June 7, 1922, when the composer conducted. There was a performance by the Philadelphia Orchestra, Leopold Stokowski, conductor, on December 19, 1924.

The New England Conservatory Orchestra, Wallace Goodrich, conductor, gave a performance of the symphony on November 20, 1925.

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets (one interchangeable with bass clarinet), two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, harp, celesta, a voice* (soprano or tenor, without words, and off-stage), and the usual strings.

*To be played by the first clarinet, if there should be no vocal soloist.

High Grade Bonds

For Safety of Principal and Income

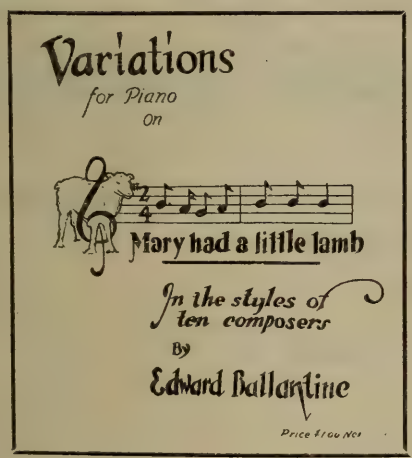
Chase Harris Forbes Corporation

24 Federal Street, Boston

There is no programme, no subtitle, no motto. The score has no opus number. The word "Pastoral" in the title is without quotation marks. The critic of the *London Times,* commenting on the work, wrote: "There is nothing in the Pastoral Symphony but music." The composer has been quoted as saying that there is no "authorized" programme for the symphony, "though some British commentators concocted one." He wished "to let the music suggest whatever images come to the individual mind."

The influence of English folk-song is shown in this symphony as it is shown in other works. There are no actual folk-tunes used in this symphony; but, as Mr. Lawrence Gilman observes in his poetic description of the symphony in the Philadelphia Orchestra Programme Book of December 19, 30, 1924: "The influence upon its style of Early English folk-music will be felt and savored by anyone who has even a bowing acquaintance with the type of folk-song represented, for example, by 'Bushes and Briars.'* That song, like many

*This tune, "noted by R. Vaughan Williams," was published in the *Journal of the Folk-Song Society* (1906). The melody was sung to him by Mr. Pottipher, a shepherd, at Ingrave near Brentwood, on December 4, 1903. When this shepherd was asked if he could tell anything about the origin of the tune, he replied: "If you can get the words, the Almighty will send you the tune," a reply that might have come from one of Thomas Hardy's shepherds. The words sung by Mr. Pottipher began:



Announced for Sanroma's
Symphony Hall Programme
January 22, 1933

EDWARD BALLANTINE'S
Variations for Piano
on
"MARY HAD A LITTLE LAMB"
in the styles of ten composers

MOZART, Agnelletto in C
BEETHOVEN, Adagio (der Gräfin Marie von Lämmlein-Plutschsky gewidmet)
SCHUBERT, Demi-moment Musical
CHOPIN, Nocturne (posthumous)
WAGNER, Sacrificial Scene and Festmahl from the tenth act of Lammfell
TSCHAIKOWSKY, Valse Funèbre
GRIEG, Mruks Klönh Lmbj
MACDOWELL, At a Lamb
DEBUSSY, The Evening of a Lamb
LISZT, Grand Étude de Concert pour les deux mains, les bras, les épaules, le dos, et la chevelure

Price $1.00 net.

"A masterpiece of tonal humor."—*Boston Transcript.*
"As artistic as they are humorous. . . . It is rare indeed that anything so entirely delightful reaches this desk."—*Musical Courier.*
"A unique disquisition on musical style."—*The Musician.*

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

others of its kind, is based on the characteristic intervals, familiar to us in the music of the mediæval church; and although the precise melodic outlines of the tune are not discernible in the Pastoral Symphony, its sweet, quaint, homespun ghost, with its aroma of the ancient English countryside—the drowsy villages, the gray, ivied stone, the slumbrous quiet of the hills and meadows—hovers behind the curtain of lovely sound woven by Vaughan Williams."

Mr. Gilman finds the influence of this old model music felt again and again in this symphony: "At the very beginning (molto moderato, with alternating time-signatures), where the first theme of the opening movement, the contemplative subject for the basses and harp under the accompanying consecutive fifths of the woodwind, is in the Mixolydian mode, to the dying song at the end of the symphony, which suggests the Æolian. But this idiom is Vaughan

"Through bushes and briars of late I took my way,
All for to hear the small birds sing and the lambs to skip and play;
I overheard my own true love, her voice it was so clear:
'Long time I have been waiting for the coming of my dear.'"

Vaughan Williams, speaking of that "precious heritage of beautiful melody which is being allowed to slip through our hands through mere ignorance and apathy" added: "I could imagine a much less propitious way of spending a long winter evening than in the parlor of a country inn taking one's turn at the mug of 'four-ale' (surely the most innocuous of all beverages), in the rare company of minds imbued with that fine sense which comes from advancing years and a life-long communion with nature—and with the everpresent chance of picking up some rare old ballad or an exquisitely beautiful melody."

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

Williams' starting point: he adds to it other elements—a Debussyan use of double-suspensions and consecutive triads and fifths, and a modified, much mellowed form of the "polytonal" speech of those ultra-moderns beside whom Debussy and his clan are almost pre-classical. Yet this score is richly individual, moving and impressive in a truly personal way, so that it is not easy to think of anyone else who might have written it."

* * *

Vaughan Williams has been quoted as saying that "the mood of this symphony is almost entirely quiet and contemplative," to which Herbert Howells remarked, "You think you have 'contemplation' in the first movement, and, judged by commoner standards, you have. But what Vaughan Williams means by 'contemplative mood' you will only know when the second is reached. The beginning of it suggests great distances: it seems to be an easy expression of those vaguer emotions which Fiona Macleod struggled to express in words." And so A. E. F. Dickinson* regards this symphony as an expression of the composer's "most personal mood, the mood of dreamy but impassioned contemplation."

*"An Introduction to the Music of R. Vaughan Williams" (Oxford University Press: London, Humphrey Milford, 1928).

Hurwitch Bros.

Twenty Newbury Street,
Boston

"For the Going Away Season"

expressing the gaiety and verve of fashionable resort gatherings

. . . We present for Southern wear and Early Spring our new collection . . .

GOWNS — SUITS — COATS — WRAPS — SPORTSWEAR

I. Molto moderato, G major. The movements are without thematic connection. The movement has three clarinets, no bass clarinet, and no trombones. There is frequent use of a solo violin. The opening is conspicuous for the wood-wind moving in consecutive fifths over bass strings and harps. The English horn enters *poco tranquillo.* The answer is a phrase for the solo violin over horns and violas. With the entrance of the second theme, violoncellos (flutes above), comes the establishment of a new key with a slight quickening of the pace. The development of the first part of this subject is very short; in the second part there are melodic bits for a solo instrument. The recapitulation section is plain. The coda ends with bass-strings "whispering the first four notes of the chief theme."

II. Lento moderato. A solo horn is heard over muted strings (a passing A natural sounds against an A-flat). The horn phrase is answered by a rising phrase for violins. In the second subject, the Natural* E-flat trumpet, enters with a cadenza. The orchestra rises

*"The point of the Natural trumpet is that all the notes played, being in the harmonic series of E-flat, shall sound their true intonation, thus giving a peculiar purity of effect. I confess that my ear for one is incapable of appreciating this. . . . I do not suggest that the composer is mistaken in employing a natural trumpet, but that he is mistaken in supposing that ordinary D-flat sounds any less natural than 'natural' D-flat, to ears habitually used to equating the two. Nevertheless, the general effect is extraordinarily refreshing."—A. E. F. Dickinson.

GUESSWORK HAS NO PLACE IN ESTATE ENGINEERING

A certain automobile dealer whose estate we recently engineered to a satisfactory conclusion, made the following remarks which are very significant:

"There seem to be few men in any line of endeavor who view ALL the factors when approaching any given problem. Take my own business for instance—

"Sixteen of us dealers met to try and solve that very perplexing question of how much allowance to make on certain low-priced automobiles when taken in exchange for new ones of our own make.

"On the same type of body and the same year of manufacture, the 'guesses' ranged from $200 to $300—too wide by far, showing that all factors had not been considered."

There can be no such variance of diagnosis in the engineering of an estate if the engineer knows all his economic facts. We think we do.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

will

put you in

Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.

Slattery's

Opposite Boston Common

to a climax, a return to the first theme of the first subject. There is a return to the prevailing mood. A horn recalls the trumpet phrase. The movement ends with high sustained chords (*pppp*) for divided violins.

III. Moderato pesante. This movement is the only one in which the whole of the percussion is used. There is thus provided a much needed contrast. The movement is in the nature of a Scherzo; according to the composer, a "slow dance." Mr. Howells said of it: "A countryman could come straight from his fields to it and feel it to be friendly. . . . It seems to me to come much nearer than the rest of the work to being on speaking terms with ordinary man. This is not to imply that its method or manner is more conventional, but merely that of its six or seven different themes, some there are in the first part to which the plain man will be immediately friendly." According to Mr. Gilman, the themes mentioned by Mr. Howells are the subject for trumpets and trombone; the tune for the flute, accompanied by harp arpeggios and string tremolos (a theme from which the vocal solo of the last movement is in part derived), and the trumpet tune which comes at the beginning of a kind of trio in quicker time. There is a repetition of the first section. The trio section is reintroduced. The coda begins with a few measures of the

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

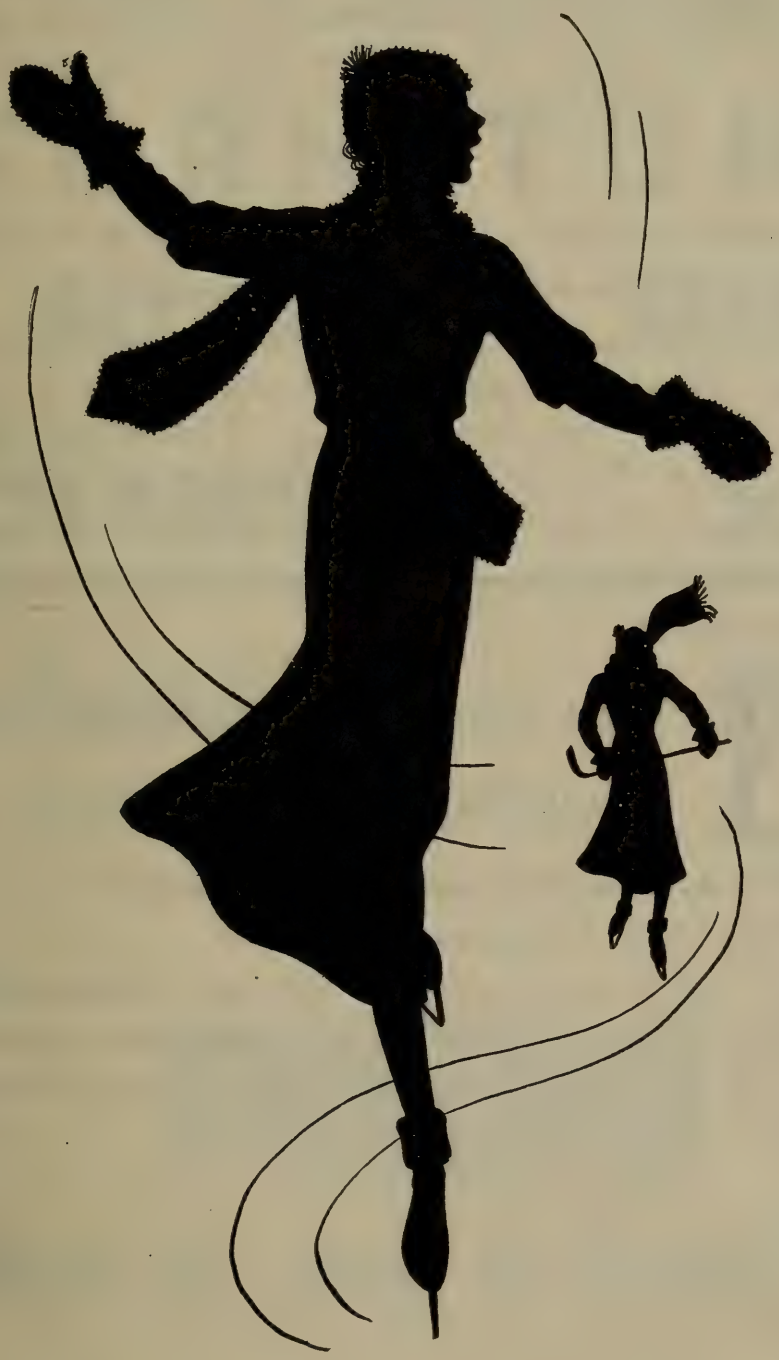
A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

JAYS are cutting a figure with their Winter sports outfits.

Boston, Temple Place



first section. There is hurrying to the final measure, *sempre pp e legatissimo.*

IV. Lento—Maestoso—Lento. A voice* is heard in the distance over a pianissimo roll of kettledrums. The chief theme of the main movement is for wood-wind, harp, and horns. A restless episode follows, restless till the voice theme is heard in the orchestra, until it is a passionate recapitulation of the first subject *molto largamente* for strings and wood-wind in octaves, in the highest possible register. Muted strings, after this outburst, rise to a high A, and the far-away singer is heard with the first subject, less the opening phrase, which has been used in the development.

PASTORAL MUSIC: ASIDE FROM BEETHOVEN

(The London *Times*, September 18, 1926)

That "Pastoral Symphony" of Vaughan Williams which we heard in Worcester Cathedral a week ago, and which others have heard at Queen's Hall this week, is inescapable. It haunts the memory, reasserting itself in the mind when the bustle of a festival week,

*"A shepherd boy (of standard Wordsworthian simplicity) suggests itself."—A. E. F. DICKINSON.

Experience Series No. 3

3 Most Common Questions Regarding ANNUITIES

1. ☐ How do Annuities compare for security?

2. ☐ What kind of Annuities are there?

3. ☐ How much money should I put into an Annuity?

A reply to each of these questions has been put into a separate leaflet by R. O. WALTER. Write for your copy today.

The Equitable Life Assurance Society,
393 Seventh Ave., New York, N. Y. TW-8

Please send me without charge Annuity leaflets by R. O. WALTER

Name..... Age.....

Address.....

.....

Annual Sale

Pray Custom-Built

FURNITURE

40 to 50% OFF

Upholstered
CHAIRS as low as **$25**

Upholstered
SOFAS as low as **$80**

All hair and down construction—no floss or moss used. Floor models at one-half price.

John H. Pray & Sons Co.

646 Washington St., opp. Boylston St.

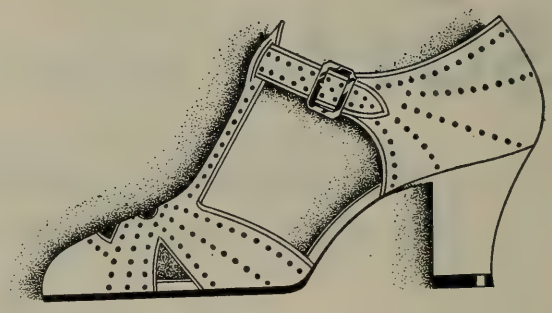
its vivid impressions of momentary success and failure, have subsided.

The symphony is not new, but it came new to our ears at Worcester. That was partly because of the acoustic properties of the Cathedral, which affect diversely all music. One does not actually hear the same relations of sound in a long and narrow stone building with a high vaulted roof as one hears in a building of such materials and proportions as belong to the average concert hall designed to accommodate a symphonic orchestra. The special effect of Worcester Cathedral seemed to be to detach loud and percussive sounds (the brass and drums) from their context and to send them down the long nave to batter on the ears and obliterate their companions (voices, strings, and the gentler wood-wind). But the music of "sounding brass or a tinkling cymbal" was a thing which the architects of Worcester Cathedral never thought to provide for; they, in common with their colleagues who designed most of our great medieval buildings, knew only of notes as sounds which become more important in their continuance and succession than in their first *ictus*. It is the line of distinction between ancient and modern music, and a hearing in the ancient conditions on one day of Beethoven's Missa Solennis and Vaughan Williams's "Pastoral

footwear for

SOUTHERN WEAR

at the



$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

If you are 5-feet-5 or under

you are what Stearns calls *a normal figure,* easy to fit

STEARNS has proven from statistics that it is the woman *over* 5-feet-5 who is the exception to the rule. Out of 136,504 Canadian and American women examined for life insurance, 96,169 of them were 5-feet-5 or under. It is this shorter woman for whom Stearns has inaugurated "specialized sizes" in coats and dresses. She has had to pay, in the past, excessive alteration charges on her garments. She has been called by her taller sisters "the short woman", "the half size figure", "the little woman". Nevertheless, she is *the normal woman,* representing 70% of womankind. If her garments are correctly cut and designed, as are Stearns' "specialized sizes", she is easy to fit, and her alteration charges, if any, are reduced to a minimum.

R. H. STEARNS CO.

Symphony" left no doubt on which side of the line each stands. Beethoven, hurling one passionate ejaculation after another, is known for what he is, the progenitor of all the vigorous self-expressionism of modern music, and most of the contributors to such a festival programme as this naturally trace their ancestry from him.

Either by good fortune or design, Vaughan Williams's symphony found a place between a motet of Palestrina and a cantata of Bach, and formed with them an effective triple alliance against the insistence on a personal standpoint which tends to turn music into a series of explosions. Palestrina, in setting "O bone Jesu," was not at pains to convey his own conception of the nature of Divine goodness; Bach, weaving his counterpoints of flute and violoncello round the words "Bete aber auch dabei" (rendered by Professor Sanford Terry, "Ever hopeful be your prayer"), admitted no wrestling in prayer, but was content to sustain his theme in happy confidence. Neither gives explanations, and their hearers demand none. So with Vaughan Williams's "Pastoral Symphony"; that rising fifth on the basses creeps in beneath the undulating flutes and the music has begun, to go on with little change of mood, but with a great expansion up to the one culminating moment just before the end of the first movement. It is only viewing the thing as a whole that we

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

become aware of the importance of details. There is no emphasis laid on the first appearances of themes; no signpost to tell us to remember this or that, as the "musical appreciator" would have us remember and docket for future use; no conscious juggling with recurrent themes from movement to movement in the manner so dear to the post-Beethoven symphonists; nothing like Tchaikovsky's mottoes and Franck's "theme of Faith." There is scarcely a suggestion of a *sforzando* in the scoring until we come to the Scherzo. That is why the Cathedral so favors the symphony's unfolding.

Why is it called "Pastoral"? It shows us no brooks or quails or storms or thanksgiving after rain, although the Scherzo does suggest that its country is not by any means depopulated. Is the Scherzo a clue to the sense of the whole symphony, or is it a digression? What are those remote-sounding passages, the trumpet call with natural harmonics in the slow movement and the voice at the beginning and end of the Finale, meant to imply? But the questions hardly need an answer. The analyst can explain the trumpet call as an eloquent development of what has preceded it, and the vocal phrase as an effective way of stating the initial theme of the last movement; no more. The romanticist will find his own tropes and analogues to describe the impression they produce on him. On the

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

IN SYMPHONY HALL

On Sunday Afternoon, January 22nd

SANROMÁ

will play one of his famous Piano Programs

Jesús María Sanromá has rapidly made his way into the front ranks of internationally celebrated pianists. He uses the STEINWAY Piano exclusively.

A STEINWAY alone can reveal the complete and surpassing beauty of which the written notes are but a symbol. Today you can buy a STEINWAY at a price the lowest in fourteen years. The finest grand in the world for $1225—10% down, the balance extended over three years.

TRULY THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

A New England Institution Since 1860

Steinert Hall -:- -:- -:- 162 Boylston Street

other hand, those who approach music by way of its composer are perhaps most likely to get enlightenment by a comparison of the symphony with that other "pastoral episode" called "The Shepherds of the Delectable Mountains," which, having words and being written for the stage, more readily explains itself. Several times in the course of the hearing of the symphony at Worcester we were struck by the identity of the music with that of the stage-piece. It is not, so far as we are aware, an identity of notes, but a general similarity of outlook which declares the two to be of one piece. Incidentally it may be suggested that "The Shepherds of the Delectable Mountains" would be excellent material for a future Cathedral festival. The stage is not a necessary adjunct to its performance.

At any rate, it at once tells what the composer means when he calls a work "Pastoral." Neither symphony nor stage-piece is musical landscape painting, they have little or nothing to do with that remembrance of country life and expression of feeling about it which Beethoven acknowledged as the basis of his "Pastoral Symphony." The pastoral mood is rather that of the shepherd who watches the growth of things and tends their life without emotion and without comment. Some of Vaughan Williams's tunes seem almost as like to one another as two sheep or two blades of grass. There are epi-

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

sodes in his harmony which he seems hardly to have chosen; they grew up so and he accepted them. Certain habits of thought repeat themselves, perhaps too often. They denote freedom from the cares of originality and from the strain of arresting attention. There is no need to be startling; that is the business of the sheep-dog on the road, not of the shepherd on the hills. We musical audiences are very used to being hustled, and no doubt it is good for us while we are on the road, but we are glad to lie down in green pastures. When Palestrina and Bach wrote, music was an unbroken pasture. Beethoven was a great road builder, and most modern composers are efficient sheep-dogs. In Vaughan Williams we discover still some acres of pasturage and a shepherd.

Mr. Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first

HOTELS OF DISTINCTION

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December 12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston. On April 4, 1916, he took part with Carlo Buonamici and Felix Fox, pianists, and the Flonzaley Quartet in a concert in aid of widows of Italian reservists. He also played here at an entertainment given by the Friars of New York on June 7, 1916. He served in the World War as an aviator in Italy, and played for the benefit of soldiers.

His appearances with the Boston Symphony Orchestra at the regular concerts are as follows:

1917. January 12. Beethoven's Concerto.
1919. October 17. Dvořák's Concerto.
1922. December 22. Dohnányi's Concerto (First time in Boston).
1925. January 9. Respighi's Concerto Gregoriano (First time in Boston).
1927. December 2. Brahms' Concerto.

He has given many recitals here and has played frequently in European cities with orchestras and in recitals.

The list of his compositions is as follows:

Suite in C major for pianoforte and violin, played by Mr. Spalding, in Boston, New York, Chicago, Rome, Bologna, Milan; by Mr. Thibaud in New York and by Mr. Wagemans in Monte Carlo.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

"Etchings": Theme and Improvisations for violin and pianoforte. Played by Mr. Spalding in Boston, New York, Chicago, Paris, London, The Hague, Amsterdam.

Concerto quasi Fantasia for violin and orchestra. Performed in New York with pianoforte accompaniment. Unpublished.

Sonata for pianoforte and violin. Unpublished.

String Quartet written in the summer of 1922. Performed by the Flonzaley Quartet in 1924.

Sixteen short pieces for violin; four pianoforte pieces; arrangements, transcriptions, etc.

Songs, sung by Mmes. Culp, Peterson, and others.

Concerto in D major for Violin (K. 218)

Wolfgang Amadeus Mozart

(Born at Salzburg, on January 27, 1756; died at Vienna on December 5, 1791).

Mozart composed five violin concertos at Salzburg in 1775: B-flat major in April; D major (K. 211) in June; G major in September; D major (K. 218) in October; A major in December. The title of the autograph manuscript of this concerto in D major runs as follows: "Concerto per il Violino del Sgr. Cavaliere Amadeo Wolfgang Mozart nel Octobre 1775 à Salisburg." The accompaniment of the five concertos is scored for the same instruments, two oboes, two horns, and the usual strings, but two flutes are introduced

January Fur Sale
of fine furs

Mink
Caracul
Leopard
Broadtail
Persian Lamb
Russian Ermine

all
to be
sold at
cost price
and below.
Quality not
Quantity is our motto . . . Compare . . .

W. V. SLOCUM
Furrier -:- -:- -:- Designer
647 BOYLSTON STREET, BOSTON

in the Adagio of the Concerto in E major. In 1776, Mozart wrote a sixth concerto—E-flat major (K. 268) with an accompaniment scored for flute, two oboes, two bassoons, two horns, and the usual strings. Some have thought that this concerto is Mozart's only in part. A seventh concerto was discovered by Dr. Kuppermann in 1907, but there is some doubt as to its genuineness. Concerning the authenticity of the Concerto in D major (K. 271a) said to have been written by Mozart at Salzburg in July 1777, see "W. A. Mozart: 1756–1777" by T. de Wyzewa and G. de Saint-Foix (Paris, 1912) vol. ii, pp. 875–6.

These concertos were undoubtedly written for Mozart's own use. As a child he played both the violin and the forerunner of the pianoforte. On his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). The one in C major in its primitive form was for the clavecin alone. This one and one in D major were dedicated to the Princess Victoire of France.

The characteristics of the Salzburg concertos are the same. The concertos are in three movements: Allegro, Andante or Adagio, Rondo. The first movement is the one most developed, although it might be considered as in aria form rather than in the form befitting the first movement of a symphony. There is the customary alternation between tutti and solo passages. The structure is more compact than that of the Aria; it has more life. The "passage" measures grow out of the themes, play about them, or are closely related to them. The second movement requires the expressive playing of sustained melody, and is of a cheerful character. The Finale, in Rondo form, is in joyful mood.

POTTERY LAMP 18.00
SHADE 20 IN. 22.00

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON
CAPITOL 7219

THE SHADE IS PAINTED WITH A DESIGN TAKEN FROM AN OLD PICTISH STONE CARVING ON THE EAST COAST OF SCOTLAND.

Messrs. de Wyzewa and de Saint-Foix maintain that the little aria serving as the first theme of the Rondo in this Concerto in D major was inspired by the famous varied Andante in Haydn's "Imperial" Symphony (1774).

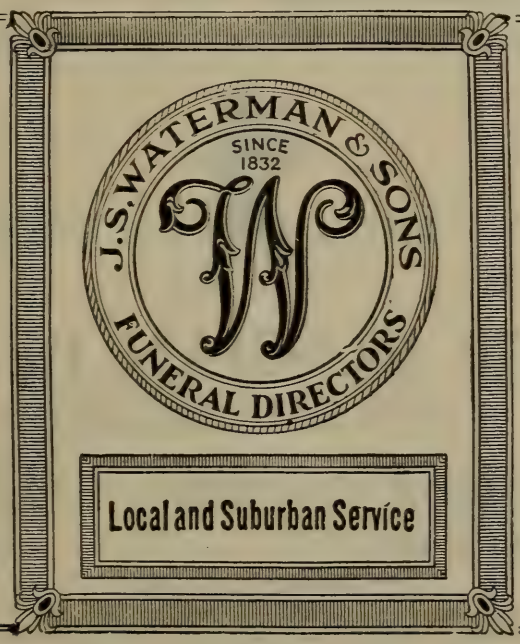
The manuscript of this concerto is in Berlin.

*
* *

This Concerto in D major was first played in Boston by Camilla Urso at a concert of the Harvard Musical Association on February 26, 1874. It has been played at concerts of the Boston Symphony Orchestra in Boston by Sylvain Noack—then second concertmaster of the orchestra—on April 20, 1912; on November 28, 1913 by Fritz Kreisler who also played at this concert Viotti's Concerto in A minor No. 22; on February 19, 1932, by Yelly d'Aranyi.

*
* *

One of Mozart's duties at the Salzburg Court was to play the violin. This he disliked to do. In 1775, the year of the five concertos, he was working diligently at the violin to please his father, Leopold, an excellent violinist, and the author of the celebrated treatise, "Versuch einer gründlichen Violonschulë" (Augsburg, 1756), also a hard taskmaster for Wolfgang. Leopold encouraged his son to continue his violin studies: "You have no idea how well you play the violin; if you would do yourself justice, and play with boldness, spirit, and fire, you would be the first violinist in Europe." This was in answer to a letter from Munich in which Mozart had written, "I played as though I were the greatest fiddler in Europe." In 1777, his father reproached him for neglecting the violin. In Vienna, Mozart preferred to play the violin in quartets.



And it was in 1777 that Mozart wrote of one Franzl whom he heard playing a violin concerto at Mannheim: "You know I am no great lover of difficulties. He plays difficult things, but one does not recognize the fact that they are difficult, but imagines that one could do the same thing at once; that is true art. He also has a beautiful round tone—not a note is missing, one hears everything; everything is well-marked. He has a fine staccato-bowing, up as well as down; and I have never heard so good a double-shake as his. In a word, though he is no wizard, he is a solid violinist."

"Poème" for Violin and Orchestra, Op. 25

Ernest Amédés Chausson

(Born at Paris on January 21, 1855; killed* at Limay, on June 10, 1899)

This "Poème," composed in 1896, was performed at a Colonne Concert, Paris, on April 4, 1897. Eugène Ysaye was the violinist.

The first performance in Boston was in Steinert Hall on April 25, 1904; Hugh Codman, violinist; Jessie Davis, pianist. The "Poème" was played in Boston by Eugène Ysaye, violinist, and Camille Decreux, pianist, on February 20, 1913, and by Jacques Thibaud, violinist, and Nicolai Schneer, pianist, on December 24, 1916. On December 21, 1917, Sylvain Noack played the piece with the Boston Symphony Orchestra in Boston; Dr. Muck, conductor. Mr. Noack also played Saint-Saëns "Havanaise"—first time at these concerts.

The orchestral accompaniment is scored for two flutes, two oboes,

*He was riding a bicycle down a hill on his estate at Limay when, during the downward progress he lost control of the bicycle, and his head was dashed against a stone wall at the bottom of the incline.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER OPEN SUNDAYS

TELEPHONE CIRcle 8017

two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, harp, and the usual strings.

* * *

These compositions by Chausson have been performed in Boston at concerts of the Boston Symphony Orchestra.

Symphonic Poem, "Viviane," Op. 5—January 31, 1902; January 25, 1908.

Symphony, B-flat, Op. 20—January 19, 1906; October 20, 1916; November 28, 1919; February 9, 1923; December 4, 1931.

Concert for piano, violin, string quartet, Op. 21—March 5, 1926 (Hutcheson, piano, Enesco, violin).

"Soir de Fête," Op. 32—May 4, 1923.

Other works by Chausson performed in Boston:

Pianoforte Quartet A major, Op. 30—February 9, 1903, Kneisel Quartet; August Spanuth, pianist; January 9, 1906, Rudolf Ganz, pianist.

Adagio from the unfinished string quartet, Op. 35—February 3, 1910 (Flonzaley Quartet).

"Poème de l'Amour et de la Mer" in three movements, for voice and orchestra, January 21, 1908. Mrs. R. J. Hall's orchestral concert, Mrs. Elizabeth Schaup, soprano (Mme. Alexander-Marins sang this with pianoforte accompaniment at her concert of January 14, 1903. Her programme also included Chausson's songs, "La Charme" and "Les Papillons."

"Hymne Védique" for chorus and orchestra: Boston Orchestral Club, April 18, 1905.

"Chant Nuptial" for female voices and pianoforte. Choral Art Society, December 13, 1906. (Was this not performed at a private

PAINTING
DECORATIVE FINISHES

TELEPHONE
KENMORE 8465

EDWARD K. PERRY COMPANY

ANNOUNCES THE REMOVAL OF ITS OFFICES

TO

655 BEACON STREET

AT KENMORE STATION

BOSTON, MASSACHUSETTS

JANUARY 1, 1933

concert of the Thursday Morning Musical Club in the season before?)

"The Halls of the Atrides" for female voices and pianoforte from "Hélène," Thursday Morning Musical Club, March 14, 1907.

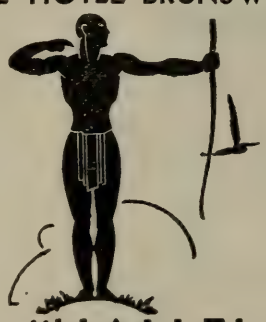
* * *

Chausson's other chief works are as follows: *Stage:* "Le Roi Arthus," grand opera in three acts (Brussels, November 30, 1893); "Hélène," lyric drama in two acts, of which two scenes were performed by the Société Nationale (1887, 1888); two scores to accompany pieces for marionettes by Bouchor,—"La Tempête," after Shakespeare (1888), "Légende de Sainte Cécile" (1892); entr'acte, "La Mort de Cœlio," from "Caprices de Marianne" (1885). *Orchestral:* "Solitude dans les Bois" (1886); *Chamber:* Trio in G minor (1883); Quelques Danses for piano (1897). Choruses, duets, motets, Ballad for unaccompanied quartet. Among his songs are "Nanny," "Les Papillons," "Le Colibri," "Hébé," "La Pluie," "Les Morts," "La Caravane" (with orchestra), "Temps des Lilas," Nocturne, "Amour d'Anton," "Printemps Triste," "Nos Souvenirs," "Trois Lieder," and Maeterlinck's "Serres Chaudes."

Chausson contributed occasionally to literary reviews. Favorable instances of his generous yet discriminative critical spirit are his essay on César Franck (*Le Passant,* March, 1887); "Fervaal" (*Mercure de France,* April, 1897).

"The works of Franck," he wrote, "are not made to be enjoyed after dinner, in the midst of persons who talk, and dilate with emotion only at a ritenuto. To understand them, as all works of art worthy this name, it is necessary to have the sense of beauty and an elevated taste. His music no more belongs to what is called in society 'the artistic accomplishments' than do the fugues of Bach,

THE HOTEL BRUNSWICK



EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

the quartets of Beethoven, the tragedies of Æschylus, or the poem of Dante."

Pierre de Bréville paid a touching tribute to Chausson in the *Mercure de France* (Paris) of September, 1899. We quote from it, and at times in a condensed form:—

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them, in a delicate manner, any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very un-

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

DOLL & RICHARDS

DRAWINGS AND LITHOGRAPHS BY

JANICE THOMPSON

SELECTED PAINTINGS AND WATER COLORS

JANUARY 3RD THROUGH JANUARY 14TH

138 NEWBURY STREET BOSTON

favorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word *'cher.'* His passion is not fiery; it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of 'Le Roi Arthus.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the 'Soir de Fête' the festival itself disappears, borne away in the dreams of the poet, who searches, far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practiced simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the title 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liége, Brussels, even at Paris, they were learning how to write his name on programmes. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

Orchestral Suite from "Pétrouchka"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet,* Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinsky, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh" and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the ex-

*"The Châtelet, the home of 'Michael Strogoff,' a retail shop of cheap emotions, the paradise of concierges, was well-nigh shaken to its foundations by the tornado of what was to be the first Russian season in Paris. The stage hands, gruff as they only can be in Paris, the administration, pedantic and stagnant, regarded us all as lunatics. *'Ces Russes, oh, là là, tous un peu maboule.'*"—Mme. Karsavina in her "Theatre Street."

"It took some years for the suppers at Larne's to come into fashion. Their best period was between 1908 and 1912. Leaving the Châtelet, all the swells of the Grande Saison de Paris met in the rue Royale. In the corner reserved for the Ballet Russe, where Diaghilev and Nijinsky devoured beefsteaks a la Chateubriand, while Reynaldo Hahn and Jean Cocteau told amusing anecdotes, Marcel Proust, seated a little away, at an isolated table, wrote letters, mobilized the waiters, and enjoyed a chocolate bavaroise."—Gabriel Astruc in "Le Pavilion des Fantômes" (Paris, 1929).

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

1 LIBERTY SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

istence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan* :—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day"—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $6.00 SYMPHONY HALL

FÉLIX FOX
SCHOOL
OF
PIANOFORTE
PLAYING
FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston
Telephone, KENmore 0716

Mason & Hamlin Pianoforte

prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's 'Kitezh.'*

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind

*"The Battle of Kerjenetz" from "The Legend of the Invisible City of Kitezh and the Virgin Fevronia," was played in Boston by the Boston Symphony Orchestra on October 30, 1925. The Prelude: Hymn to Nature; Bridal Procession, and the invasion of the Tartars, on March 4, 1927.

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four con-

charles rennard hector
musical director
yankee net work—C. B. S.—station WNAC

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

cluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

*
* *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Pierre Monteux, conductor, on November 26, 1920.

*
* *

"'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stra-

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

vinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the stage. In the score of 'Pétrouchka,' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely machinistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvelously deeply by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ, tintype, popcorn, fortune-teller flavor."—Paul Rosenfeld, in "Musical Portraits" (New York, 1920).

* * *

When "Pétrouchka" was revived by Bronislava Najinska at the Théâtre des Champs-Élysées, Paris, on November 30, 1930, André Levinson, reviewing the performance, regretted the departure from

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

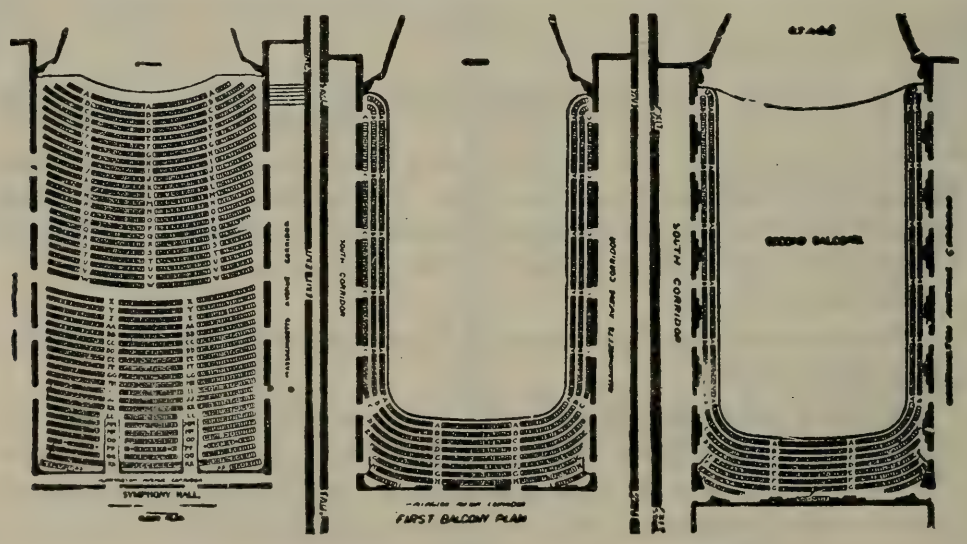
Fokine's choreography. Bénois, the author of the scenario was responsible for the changes and for some of the new settings. The three chief puppets no longer were in agitation on their iron feet. The old steps, the old gestures and grimaces regulated by Fokine, were no more seen. The ballet mistress danced well enough, but with too many entrechats and figures which were out of keeping with the stiff and barren movements of a puppet. Hardly anything remained of Pétrouchka's mute monologue and the Moor no longer flat on his belly adored a coconut. The famous entrance of the ballerina, the solo with trumpet, had became a *pas de deux*.

build up
your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492



Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 20, at 2.30 o'clock

SATURDAY EVENING, JANUARY 21, at 8.15 o'clock

ALBERT STOESSEL will conduct these concerts

Bach . . . . Fantasia in G major, arranged for String Orchestra by G. W. Volkel
(First time at these concerts)

Mozart . . Symphony in D major, "Haffner" (Koechel No. 385)
I. Allegro con spirito.
II. Andante.
III. Menuetto; Trio.
IV. Finale: Presto.

Tchaikovsky . . . . "Romeo and Juliet," Overture Fantasia

Philip James . . . . . Station W G B Z X
I. In the Lobby.
II. Interference.
III. A Slumber Hour.
IV. Mikestruck.
(First time in Boston)

Delius . . . . "On Hearing the First Cuckoo in Spring"

Weinberger . Polka and Fugue from "Schwanda, der Dudelsackpfeifer"
(First time at these concerts)

There will be an intermission after Tchaikovsky's "Romeo and Juliet"

A lecture on this programme will be given on Thursday, January 19, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Next Sunday, January 15, at 3.30

JOHN McCORMACK

Sunday Afternoon
January 22, 1933
at 3.30

Piano Recital by

JESÚS MARÍA

SANROMÁ

Mr. Sanromá announces a programme of notable interest for his coming recital.

From the classical masters he will play Haydn's Sonata in D major, two impromptus of Schubert—in G-flat major and in B-flat major (theme and variations); also Schumann's Sonata in G minor.

Edward Ballantine's Variations on "Mary Had a Little Lamb" will open the second part of the programme. Ballantine sets the little nursery tune in the styles of ten composers. It appears as an "Agnelleto" of Mozart, an Adagio of Beethoven, a "Demi-Moment Musicale" of Schubert, a Nocturne of Chopin, Wagner in the "Parsifal" manner, the "pathétique" Tchaikovsky, a folk dance of Grieg, an elegy of MacDowell, the dreamy Debussy, and Liszt in the vein of a "Grande Étude de Concert."

The last group includes two popular dances of Puerto Rico, by Campos; a dance by the Spanish Modernist, Halffter, in imitation of Scarlatti; MacDowell's "March Wind," and two numbers, " 'S Wonderful" and "I Got Rhythm," from the newly published "George Gershwin Song Book"—the composer's brilliant piano transcriptions of his song hits.

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

A Conductor Comes from Leipzig

From his Viennese friends Major Higginson heard much of the rare ability of a Hungarian gentleman named Nikisch, who, at the time of Gericke's return to Vienna in 1889, was the first conductor at the Stadt Theatre of Leipzig. And in addition Mr. Nikisch had the endorsement, as successor to Gericke, of Otto Dresel, whose opinion Major Higginson regarded most highly. Arrangements were made and in the autumn of 1889 the third conductor of the Boston Symphony Orchestra arrived in Boston and immediately took up his work with great energy. From the very first, Nikisch expressed surprise at the technical beauty with which the Orchestra performed, exclaiming when he heard it, "All I have to do is poetize!" In speaking of Nikisch's work as conductor, Major Higginson once wrote . . . "He put into it all his power, passion and wonderful skill in producing results, and he gave us very different effects from Mr Gericke. He was a man of real genius.'

✶ × x ★

When your will names Old Colony Trust Company Executor and Trustee, you are providing the benefits of an institution rendering distinguished service in a most important field.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 577

Programme 581

Analytical Notes by Philip Hale:

Albert Frederic Stoessel 582

Bach . . Fantasia in G major, arranged for String Orchestra by G. W. Volkel 583

Mozart . . Symphony in D major, "Haffner" (Koechel No. 385) . . . 583

Tchaikovsky . . "Romeo and Juliet," Overture Fantasia 588

List of Subscribers to the Deficit and Endowment Funds 601

Entr'acte: National and International Interpreters By Ernest Newman (*Sunday Times* [London], October 30, 1932) 608

Philip James . . . . Station WGZBX 612

Delius . "On Hearing the First Cuckoo in Spring" 614

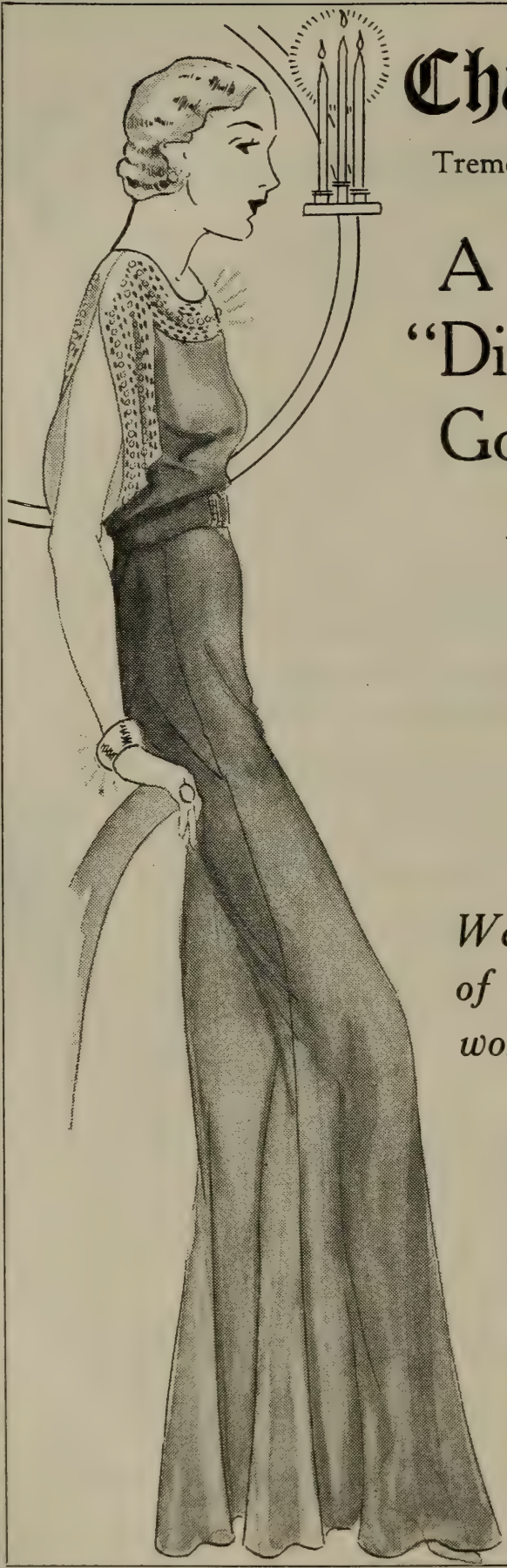
Weinberger . Polka and Fugue from "Schwanda, der Dudelsackpfeifer" 616

Advance Programme 621

Special Concert Announcements . 622–623 and back cover

Teachers' Directory 626–628

Personnel . . . . . Opposite page 628



Chandler & Co.

Tremont Street at West—Boston

A "Dinner-at-Eight" Gown . . .

beautifully simple
. . . correctly formal!

29.75

We illustrate but one of the new fashions for women on the second floor

The gown sketched possesses those slender, almost Grecian lines that lend poised assurance to the wearer! The deep bands of shimmering bugle beads create a graceful line from just below the shoulder . . . a line that slenderizes subtly! In black it is dramatized by the iridescence of the beads. It is quite as stunning in blue.

Second Floor

Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 20, at 2.30 o'clock

SATURDAY EVENING, JANUARY 21, at 8.15 o'clock

ALBERT STOESSEL will conduct at these concerts

Bach . . . Fantasia in G major, arranged for String Orchestra by G. W. Volkel
(First time at these concerts)

Mozart . . Symphony in D major, "Haffner" (Koechel No. 385)
I. Allegro con spirito.
II. Andante.
III. Menuetto; Trio.
IV. Finale: Presto.

Tchaikovsky . . . . "Romeo and Juliet," Overture Fantasia

Philip James . . . . . Station WGZBX
I. In the Lobby.
II. Interference.
III. A Slumber Hour.
IV. Mikestruck.
(First time at these concerts)

Delius . . . . "On Hearing the First Cuckoo in Spring"

Weinberger . Polka and Fugue from "Schwanda, der Dudelsackpfeifer"
(First time at these concerts)

There will be an intermission after Tchaikovsky's "Romeo and Juliet"

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Mr. Albert Frederic Stoessel, composer, conductor, and violinist, was born at St. Louis, Mo., in 1894. He studied music at the Hochschule, Berlin, with Willy Hess (violin), Wirth (conducting), and Kretschmar (composition). From 1913 he appeared as violinist in Germany; from 1915 in the United States. In Berlin he was a member of the Hess Quartet. He was the director of the school for bandmasters, A. E. F., in France. He has filled these positions: head master of the music department of New York University; in 1921 he became conductor of the New York Oratorio Society; head of the opera and orchestral department, Juilliard Graduate School; conductor of the Westchester and Worcester Music Festivals; conductor of the Bach Cantata Club; music director of the Chautauqua Institution Society for Publication of American Music Award.

Among his compositions are the following:—Orchestra: Hispania Suite (1921); Minuet Crinoline (1921); "Cyrano de Bergerac," Symphonic Portrait (1922); Chamber orchestra, Suite Antique (1922); Song of the Volga Boatmen (1925).

The Suite Antique has been performed by these orchestras: New York Symphony, Chicago Symphony, San Francisco, Detroit, Rochester Philharmonic, Chautauqua Symphony, Worcester Festival; "Hispania," by many orchestras and over the radio; "Cyrano," by the New York Symphony at Chautauqua.

His sonata for violin and piano has had many performances in this country and in Europe.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

FANTASIA IN G MAJOR, ARRANGED FOR STRING ORCHESTRA BY G. W. VOLKEL . . . . . JOHANN SEBASTIAN BACH

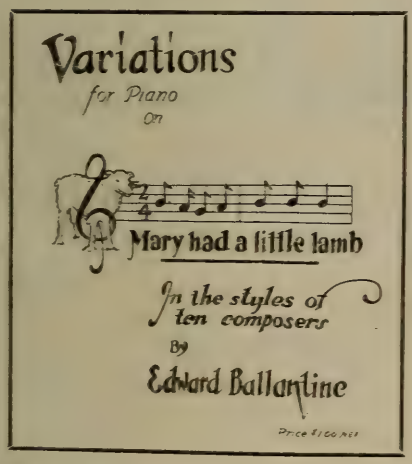
(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

Mr. Stoessel writes about this transcription: "George William Volkel is a well-known organist in New York City and is one of my assistants at the Juilliard Graduate School. Under my direction he made several string transcriptions of Bach organ works, and the one I am playing at Boston is the celebrated Fantasia in G major. It is set for full string orchestra, much divided, with an *ad libitum* organ accompaniment, and had its first performance at one of the Juilliard orchestra concerts last winter."

SYMPHONY IN D MAJOR ("HAFFNER") (K. No. 385)
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed by Mozart at Vienna in July and August, 1782. His father, Leopold, asked him to write music for some festival occasion at the house of Sigmund Haffner, the burgo-



Announced for Sanroma's
Symphony Hall Programme
January 22, 1933

EDWARD BALLANTINE'S
Variations for Piano
on
"MARY HAD A LITTLE LAMB"
in the styles of ten composers

MOZART, Agnelletto in C
BEETHOVEN, Adagio (der Gräfin Marie von Lämmlein-Plutschsky gewidmet)
SCHUBERT, Demi-moment Musical
CHOPIN, Nocturne (posthumous)
WAGNER, Sacrificial Scene and Festmahl from the tenth act of Lammfell
TSCHAIKOWSKY, Valse Funèbre
GRIEG, Mruks Klönh Lmbj
MACDOWELL, At a Lamb
DEBUSSY, The Evening of a Lamb
LISZT, Grand Étude de Concert pour les deux mains, les bras, les épaules, le dos, et la chevelure

Price $1.00 net.

"A masterpiece of tonal humor."—*Boston Transcript.*

"As artistic as they are humorous. . . . It is rare indeed that anything so entirely delightful reaches this desk."—*Musical Courier.*

"A unique disquisition on musical style."—*The Musician.*

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

master, and a rich merchant at Salzburg, who has been characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart, who had written in July, 1776, the "Haffner" Serenade in D major, and a March in D major, for the wedding of Elizabeth Haffner, who was married to F. X. Späth on July 22. Mozart wrote the symphony in great haste. His opera "Die Entführung aus dem Serail" had just been performed for the second time. He was busy arranging the parts for wind instruments; he was composing a Serenade in C minor (K. 388); and he was passionately in love with Constanza Weber, whom he married on August 4. He wrote the symphony in less than a fortnight, and sent a movement, as soon as it was ready, to his father. At first this symphony was in the form of a Serenade: a march was the introductory movement; there were two minuets. Flutes and clarinets were, apparently, not at first employed. On August 7, Mozart wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first Allegro must go as in a fiery manner; the last movement as fast as possible."

The symphony was performed at a concert given by Mozart in

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

Vienna on March 22, 1783. When Mozart received the manuscript from his father, he expressed himself as "surprised." He cut out the march and one of the minuets, and afterwards added flutes and clarinets to the score. The concert was a brilliant success. The programme comprised instrumental and vocal music by Mozart, who improvised on the pianoforte "because there was one," a fugue, variations on an aria from Paësiello's opera, "Die Pseudo-Philosophen,"* and on "Unser dummer Pöbel meint" from Gluck's "Pilgrimme von Mekka."† The Emperor was present and was greatly pleased. As it was his custom to send money in advance when he attended a concert, he sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. Mozart wrote to his father that if it had not been the custom of the Emperor to send money in advance of a concert, he, Mozart, might with every reason have expected a larger sum from him, "for his satisfaction was boundless." The concert was a long one. Mme. Lange, Frl. Teyber, and Adamberger sang.

The symphony is scored for two flutes, two oboes, two clarinets,

*"I Filisofi immaginari" (Petersburg, about 1780; Naples, 1788).

†Singspiel in 3 acts (Vienna, 1776). Text a translation of Doncourt's "Rencontre imprévue" (Schönbrunn, 1764); also as "Les foux de Médina" (Paris, 1790).

Hurwitch Bros.

Twenty Newbury Street,
Boston

"For the Going Away Season"

expressing the gaiety and verve of fashionable resort gatherings

. . . We present for Southern wear and Early Spring our new collection . . .

GOWNS — SUITS — COATS — WRAPS — SPORTSWEAR

two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

This symphony was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances. The first performance by the Boston Symphony Orchestra was on January 10, 1885.

* * *

I. Allegro con spirito, D major, 2-2. There is one energetic theme which is announced immediately and treated continuously.

II. Andante, G major, 2-4. This movement is in the simplest song-form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart's "La finta giardiniera," written for the Carnival of 1775 at Munich; performed at Frankfort under the title, "Das verstellte Gärtnermädchen," in 1789.

IV. Finale, Presto, D major, 4-4. Rondo form.

GUESSWORK HAS NO PLACE IN ESTATE ENGINEERING

A certain automobile dealer whose estate we recently engineered to a satisfactory conclusion, made the following remarks which are very significant:

"There seem to be few men in any line of endeavor who view ALL the factors when approaching any given problem. Take my own business for instance—

"Sixteen of us dealers met to try and solve that very perplexing question of how much allowance to make on certain low-priced automobiles when taken in exchange for new ones of our own make.

"On the same type of body and the same year of manufacture, the 'guesses' ranged from $200 to $300—too wide by far, showing that all factors had not been considered."

There can be no such variance of diagnosis in the engineering of an estate if the engineer knows all his economic facts. We think we do.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

will

put you in

Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.

Slattery's

Opposite Boston Common

"Romeo and Juliet": Overture Fantasia (after Shakespeare)
Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

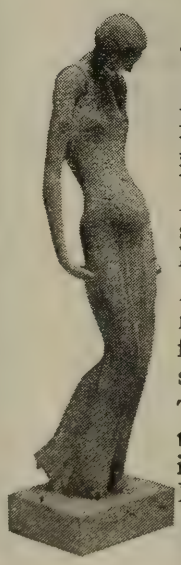
This Overture-Fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870; Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland; it was published in 1871. Tchaikovsky, not satisfied with it, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance in the United States was in New York, by the Philharmonic Society, George Matzka, conductor, on April 22, 1876.

The first performance in Boston was by the Boston Symphony Orchestra, Arthur Nikisch, conductor, on February 8, 1890.

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies, which according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "The burden of fate." A short theme creeps among the strings. There is

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

A hat from Jays is as lovely as the first Spring bloom; the excitement of lifting it from its nest of tissues, quite as breathless. A real joy awaits you in choosing among the new arrivals.

Boston Temple Place

an organ point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn, with pizzicato bass). The ascending cry of the flutes is heard in E minor instead of F minor, as before.

Allegro giusto, B minor, 4-4. The two households from "ancient grudge break to new mutiny." Wood-wind, horn, and strings picture the hatred and fury that find vent in street brawls. A brilliant passage for strings is followed by a repetition of the strife music. Then comes the first love-theme, D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tchaikovsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from Romeo and Juliet," found among Tchaikovsky's sketches and orchestrated by S. Tanéïev, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête-toi! O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy! O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.* play delicate, mysterious chords (D-flat major), which in the duet above mentioned serve

Experience Series No. 3

3 Most Common Questions Regarding ANNUITIES

1. ☐ How do Annuities compare for security?

2. ☐ What kind of Annuities are there?

3. ☐ How much money should I put into an Annuity?

A reply to each of these questions has been put into a separate leaflet by R. O. WALTER. Write for your copy today.

The Equitable Life Assurance Society,
393 Seventh Ave., New York, N. Y. TW-8

Please send me without charge Annuity leaflets by R. O. WALTER

Name..... Age.....

Address.....

.....

Pray Gallery of Interior Decoration

Annual Sale

Pray Custom-Built

FURNITURE

40 to 50% OFF

Upholstered

CHAIRS as low as **$25**

Upholstered

SOFAS as low as **$80**

All hair and down construction—no floss or moss used. Floor models at one-half price.

John H. Pray & Sons Co.

646 Washington St., opp. Boylston St.

as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length; the horns intone the Friar Laurence motive. The strife theme at last dominates fortissimo, until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins and horns). The song grows more and more passionate, until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A burst of orchestral fury; there is a descent to the depths; violoncellos, basses, bassoons, alone are heard; they die on low F-sharp, with roll of kettledrums. Then silence.

Moderato assai, B minor. Drum beats, double-basses *pizz.* Romeo's song in lamentation. Soft chords (wood-wind and horns) bring the end.

* * *

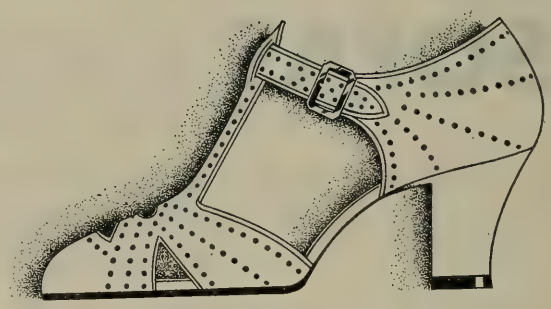
The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin has written about the origin of the overture—how

footwear for

SOUTHERN WEAR

at the



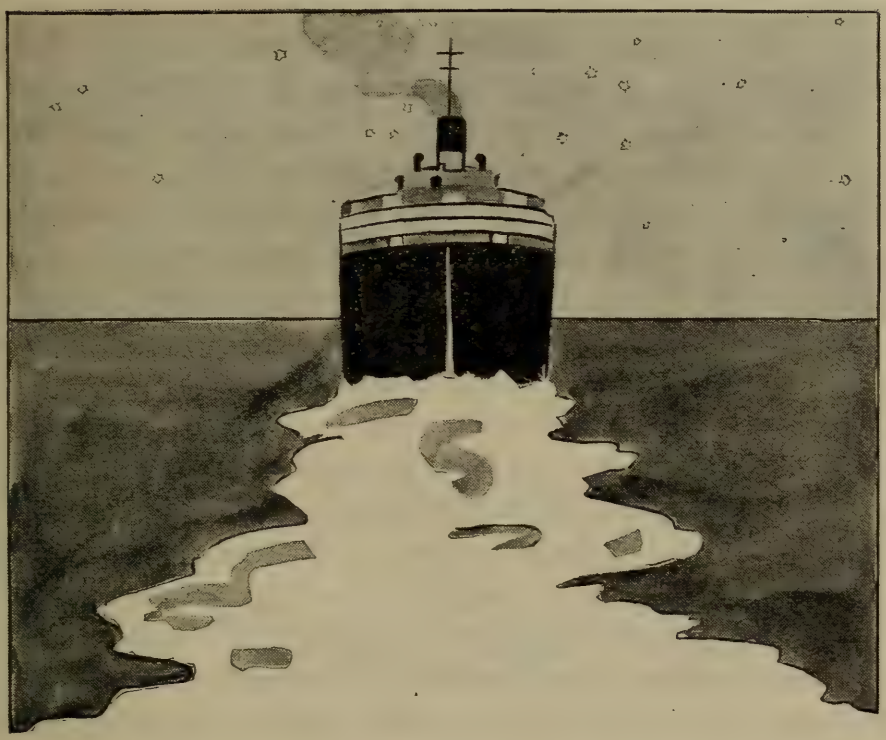
$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square



Ten days at St. Georges, or five months going 'round the world!

Stearns' for

Cruise Clothes

Know your clothes are absolutely correct for each occasion and every climate, and then relax and enjoy every minute of your holiday! Let us help you assemble Harris Tweeds for cool days on shipboard, gay prints for afternoons on deck, cool cottons for tropical mornings, pastel frocks for spectator sports, bathing suits, and for each costume, the right hat and accessories.

R. H. STEARNS CO.

Tchaikovsky followed Mily Balakirev's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkins' Reminiscences of Tchaikovsky appeared, Modest Tchaikovsky's Life of his illustrious brother was published. We quote in the course of this article from Paul Juon's translation into German. Modest has this to say about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tchaikovsky. If we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every newcomer. But it is not necessary to examine now any questions concerning real or alleged influence.

It was during the winter of 1868–69 that Tchaikovsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt (1835–1907). The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has been told in a programme book of the Boston Symphony Orchestra.*

*Programme book of January 31, 1903. Mme. Artôt died April 3, 1907.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

IN SYMPHONY HALL, BOSTON

On Sunday Afternoon, January 22nd

SANROMÁ

will play one of his famous Piano Programs

Jesús María Sanromá has rapidly made his way into the front ranks of internationally celebrated pianists. He uses the STEINWAY Piano exclusively.

A STEINWAY alone can reveal the complete and surpassing beauty of which the written notes are but a symbol. Today you can buy a STEINWAY at a price the lowest in fourteen years. The finest grand in the world for $1225—10% down, the balance extended over three years.

TRULY THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

A New England Institution Since 1860

Steinert Hall -:- -:- -:- 162 Boylston Street

In 1869 Tchaikovsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tchaikovsky wrote to his brother Anatole that Mily Balakirev,* the head of the neo-Russian band of composers (among whom were Rimsky-Korsakov, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakirev is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which

*Turgeniev met Balakirev in Leningrad in March, 1871. "The great Balakirev played very badly some fragments of an orchestral Fantasy by Rimsky-Korsakov. . . . Then the great Balakirev played very badly reminiscences of Liszt and Berlioz. The latter especially is for these Russian gentlemen" (of the new Russian school) "the Absolute and the Ideal. After all, I think Balakirev is an intelligent man. *Kein Talent doch ein Charakter.*" From Turgeniev's "Lettres à Madame Viardot." The words in German stand so in this letter in French.—P. H.

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakirev went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tchaikovsky began work on "Romeo and Juliet" towards the end of September, 1869. Balakirev kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tchaikovsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakirev went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with

HOTELS OF DISTINCTION

THESE HOTELS
are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan: I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakirev sketched five measures, to which Tchaikovsky evidently paid little heed). "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tchaikovsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tchaikovsky sent him his chief themes; lo, Balakirev wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

Boston, Mass., January 17, 1933.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	38,139.60
Balance needed	$29,412.11

Endowment Fund	$361,909.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the three following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabet
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth
Endicott, S. C.
Esterbrook, Miss Editl
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescot
Fenollosa, William S.
Fish, Miss Margaret
Fitch, Miss Carrie T.
Flanders, Miss Eliza
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

xceed its income. These concerts are made possible only ıe operating deficit. A list of those who have subscribed

bes, Mrs. Ralph E.
ness, Mrs. Arthur A.
ncis, Mrs. George H.
ak, Jerome D.
ıch, Mrs. Allen
ıch, Miss Katharine
ıt, Mr. and Mrs.
Donald McKay
t, Horace W.
hingham, Dr. and Mrs.
Langdon
hingham, Mrs. Louis A.
, Mrs. Homer
ner, Miss Edith F.
ner, Miss Ethel R.
iss, Mrs. Freeman H.
tt, Miss Elizabeth M.
ɔn, Mrs. W. A.
E. Howard
ard, Heinrich
ɔn, Mrs. K. H.
rt, Miss Helen C.
rd, Miss Rosamond
rist, Olive B.
Miss Ellen A.
ɔre, Mrs. G. L.
Mrs. Edwin, Sr.
win, Mr. and Mrs.
Frederic S.
, Miss Eleanore P.
eld, Dr. G. Philip
lin, Miss Isabella
s, Miss Lavinia R.
Reginald
Mrs. Russell
ough, Mrs. Henry V.
h, Miss Josephine
er, Mrs. E. A.
Mrs. George A.
Mrs. H. S.
well, Miss Emily
well, Mr. and Mrs. N.
enrose
ton, Miss Ruth W.
n, Miss Jenny L.
ng, Emor H.
on, Miss Lilian
nan, Mrs. Henry I.
ell, Miss Mary A.
ɔod, Mrs. Sydney
ouck, Miss Mary K.
ll, Mrs. Clarence G.
ns, Mrs. Charles H.
ld, Mrs. Charles E.

Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Higginson, Mrs. F. L.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Clement S.
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeler, Mr. and Mrs. Carl Tilden
Keeney, Mrs. George A.
Scarsdale, N.Y.

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Patee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Pendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spalding, Mr. and Mrs.
Walter R.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Walcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

naked form it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a fierce thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he would not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceeding beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immortal German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, pas-

January Fur Sale
of fine furs

Mink
Caracul
Leopard
Broadtail
Persian Lamb
Russian Ermine

all
to be
sold at
cost price
and below.
Quality not
Quantity is our motto . . . Compare . . .

W. V. SLOCUM
Furrier -:- -:- -:- Designer
647 BOYLSTON STREET, BOSTON

sionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tchaikovsky made some changes; still Balakirev was not satisfied. He wrote: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little *á la Ruslan.** There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why

*After the manner of Glinka in his opera "Ruslan and Lioudmilla" (Leningrad, 1842).

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.
TELEPHONE, CAPITOL 7219

these blows in the last measures? They contradict the contents of the drama, and the ending is coarse. Nadeshda Nikolajewna* has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

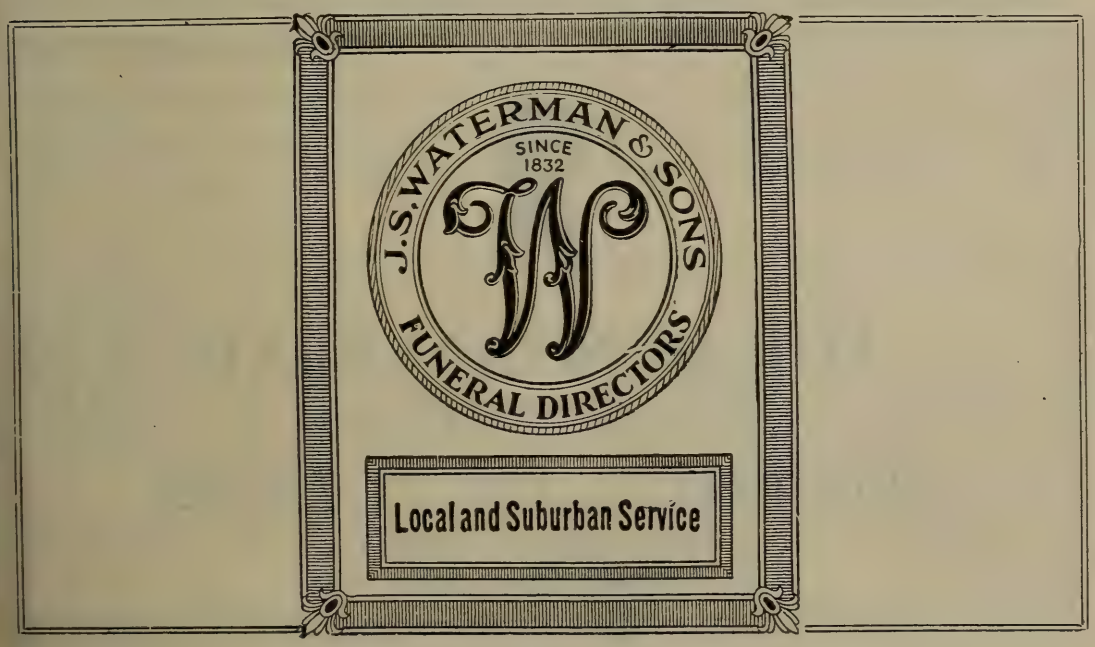
Nor was Balakirev content with these criticisms. He wrote: "It's a pity that you, or rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tchaikovsky in a letter, October 19, 1869, stated that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march towards the close was omitted, and the orchestration was changed in many passages.

"Balakirev and Rimsky-Korsakov were here yesterday," Tchaikovsky wrote on January 25, 1870: "Balakirev begins to honor me more and more.† . . . My overture pleased them very much, and it also pleases me."

*The wife of Rimsky-Korsakov. In his final version Tchaikovsky himself struck out the chords.

†Tchaikovsky some years afterwards wrote letters in which he defined clearly his position towards the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakirev as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity he suddenly turned devote. Now he is always in church, fasts, prays to



A day or so before the performance Tchaikovsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture, as already stated, was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicholas Rubinstein, who conducted, has just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he would not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tchaikovsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed for sympathy and recognition."

ENTR'ACTE

NATIONAL AND INTERNATIONAL INTERPRETERS

By Ernest Newman

Sunday Times (London), October 30, 1932

An interesting subject for debate at a musical Club would be, "To what extent is an artist of one nation to be trusted as an interpreter of the music of other nations?" If a world's plebiscite

all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakov by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found."

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

could be taken, the replies would probably be amusing; it would almost certainly be found that each nation was sure that it alone could perform its own music as it ought to be performed, while being equally positive that it could safely be trusted with the music of all the others. We English feel—we might be tempted to put it more strongly than that, and say we know— that nobody but ourselves can do justice to our own best music. The case of Toscanini and the "Enigma" Variations of Elgar in London some two or three years ago may be cited in support of this opinion. A nobler or more beautiful piece of music-making can seldom have been heard; yet we were left with the puzzled feeling that in some curious, unanalyzable way this was not Elgar, that something or other in the blood of the music that makes it specifically English had been taken out of it, and some foreign substance injected into it. Many of the German critics, during that European tour of Toscanini, raised analogous objections to his readings of German music: his Beethoven, they said, was not *echt* Beethoven, his Brahms not *echt* Brahms. (The fact that, *echt* or not, Toscanini's Brahms and Beethoven seemed to the rest of us bigger and better than anything that the German conductors can give us, adds a new element to the complication: and no doubt any representative German music lover who had heard that London performance of the "Enigma" by Toscanini would have pronounced it to be perfect.)

Let us try to narrow the awkward problem down, from its most general aspect as to which there will probably be universal agreement, to aspects that are more particular. No one will deny that there are certain musical forms and expressions that are so native to a particular soil that they become radically altered in transplantation. We have only to listen, by wireless, to a performance of a Johann Strauss or a Léhar operetta from some first-rate Italian theatre or station or other, and then turn to a performance of the same work, or a work of the same type, being broadcast from some German center, to realize that the Italians simply haven't the

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

Viennese rhythm or the Viennese inflection in their blood. A third-rate German singer, with a voice like a corn-crake, can often give us more pleasure in this kind of thing than the best singers in Rome or Turin.

The Germans, on the other hand, give us French and Italian music in a style that even third parties see at once to be inadequate; while with English music, so far as my own experience goes, they can do nothing at all. I have never heard anything so completely unintelligent as certain performances of Elgar and Delius under German conductors. Just as the Italians transpose "Boris Godounov" into the key of late Verdi, just as they play and sing Johann Strauss and Léhar as if they were Rossini or Cimarosa, so the Germans play Elgar as if he were another Brahms or Reger, but not, from the German point of view, so good. The last work of Delius that I heard under a German conductor sounded so absurdly unlike Delius that I could hardly believe my ears.

It is experiences like these that make me unable to co-operate, in a delirium of patriotic enthusiasm, in schemes for "pushing" British music abroad; the painful conviction has been forced on me that it generally does a British composer far more harm than good to have his work set before a German or a French audience by a German or French conductor. (The reason may partly be, of course, that at present neither France nor Germany possesses a conductor who would be regarded in any other country but his own as a genius of the first order.)

But if all this be true, the reader may ask, then what right have we in this country to prefer, say, Sir Thomas Beecham's Mozart, or his "Heldenleben," to that of any German conductor of today? If the argument is that the music of a given nation can be done full justice to only by its own nationals, ought we not to consider ourselves as effectively barred, by our own national disabilities, from German or French or Italian music as we consider the Germans and French and Italians to be barred from ours? I should not like to have to provide a final answer to these questions. I doubt whether one is possible. What I might point out, perhaps, is that

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
655 BEACON STREET ▼ BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

the case becomes altered somewhat when a composer or a work has long ago passed into history. There is obviously a difference between a new German composer of genius (if that be not a contradiction in terms), whose mental world is so novel that, for the moment, he can be interpreted intelligently only by those who in the first place share his national or local outlook upon things, and in the second place have studied his music until they have penetrated sympathetically to its innermost secrets of expression and style, and an ancient composer like Beethoven or Bach or Mozart, who has been part of the world-consciousness for so long that he can now be seen in terms of his racial heredity and national background as clearly by any intelligent foreign musician as by one of his own people.

It is probably true to say that as time goes on, each great composer loses something of what he originally was, and acquires something else, slightly different though still related, from those who study and interpret him; indeed, his chance of long survival depends largely on whether this process of spiritual interchange is possible generation after generation. We of today do not hear the Bach that Scheibe heard, the Mozart that Schikaneder heard, the Beethoven that E. T. A. Hoffmann heard. We tolerate weaknesses in the composer that annoyed his contemporaries; we add to his strength, from the store of our own enormously enriched mental and musical life, a number of elements of which they were unconscious, for they did not then exist: after "Tristan," for instance, the world, whether it knew it or not, listened in a different way to the Eroica and the Ninth symphony from the way of the world of the first half of the nineteenth century.

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

DOLL & RICHARDS

MARINE PAINTINGS By STANLEY W. WOODWARD

SELECTED WATER COLORS

FINE PRINTS

138 NEWBURY STREET BOSTON

We might argue, then, with some plausibility, that what we vaguely call the classics are no longer products pure and simple of a specific epoch and a specific geographical area, but the complex products of all modern European experiences and cultures; so that today the "German" interpretation of Beethoven or Mozart has no claim to special consideration merely because it is "German" in the geographical sense. The case, however, is different with newer music, which is still not only highly personal but intensely local. Here it simply will not do to *generalize* the manner of interpretation, as we do in the case of Bach or Beethoven or Mozart, our best present-day styles, where composers such as these are concerned, being an international fusion of all that has been best in all styles for a century or so. We must try to interpret this newer and as yet non-generalized music in terms purely of its composer and of itself.

"STATION WGZBX" (SUITE FOR ORCHESTRA) . . . PHILIP JAMES

(Born in Jersey City, N.J., May 17, 1890; now living in New York)

Philip James was educated in the New York public schools and at the College of the City of New York. His musical studies were pursued in New York, Paris, and London, and his compositions have figured on the programs of the New York Symphony Orchestra, the New York Oratorio Society, and other leading musical organizations. He served in the infantry during the war, and after the armistice conducted General Pershing's Headquarters Band of the A. E. F. At present he is conductor of the Little Symphony Orchestra which broadcasts weekly concerts through Station WOR at Newark, N.J.; he also holds the positions of assistant professor of music at New York University and instructor in music at Columbia University. Mr. James writes:

"Station WGZBX" was composed in 1931 and won the National Broadcasting Company's first prize of $5,000 in 1932, in a contest which assembled 573 manuscripts from American composers. In this contest, five compositions were selected by a jury composed of Messrs. Walter Damrosch, Stokowski,

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

Stock, Serafin, and Sokoloff. These musicians did not rank them in order of merit. This task was entrusted to a national committee of award composed of 150 selected men and women scattered all over the country, who on May 1, 1932, listened in by radio to the five winning works played by the National Broadcasting Company Symphony under the direction of Eugene Goossens. They telegraphed their votes to the N. B. C. The works were again played on May 8, under Mr. Goossens, and awards were made.

These performances of "Station WGZBX" are the first in a concert hall.

I. "In the Lobby." The first movement, in sonata form, is meant to portray the corridors of a large broadcasting station. After a few introductory measures the principal theme—a short, pert one, representing radio itself—is introduced. In the development one hears the varied sounds peculiar to a radio station. From reception rooms come the noise and bustle of crowds; from audition rooms, fragments of voice trials. Occasionally the doors of near-by studios open and we hear snatches of a Chinese or Indian program, or talks and announcements intermingled with the rhythm of a jazz band. The movement is, in fact, a kind of radio "Grand Hotel."

II. "Interference." The second movement, which is analogous to the symphonic scherzo, portrays the rather distressing moments caused by badly tuned receiving sets, blanketing of stations, static, etc. There garbled scraps of announcements, heterodyne "squeals," the dots and dashes of a code weather report, and various other phenomena of "interference," aggravated and supplemented by static and fading. In this movement the voice of the Robot is introduced. He is reciting disjointed fragments of an announcement, crooning a phrase in the popular style. Finally he bursts into wild, inhuman laughter, thus typifying the humorous side of mechanical reproduction of music.

III. "A Slumber Hour." This movement, naturally, expresses the quietude of a late evening broadcast. It begins with a majestic chord, built up tone by tone, followed by the chiming of a bell and solo passages for violin and violoncello.

IV. "Mikestruck." The final movement is an exuberantly cheerful rondo, "Tempo di Jazz," suggesting the unquenchable enthusiasm of the "mikestruck" amateur, who feels the urge to express himself before the microphone.

"Station WGZBX" is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, three saxophones, four horns, three trumpets, three trombones, tuba, voice of a Robot or electrically amplified speaking voice, kettle-drums, side drum, bass drum, cymbals, tam tam, Chinese temple blocks, rattle, Indian tom-tom, xylophone, high-tension buzzer, tambourine, lion roar, wind machine, fire siren, vibraphone, chimes, harp, piano, celesta, and strings.

PENNELL GIBBS & QUIRING
CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

Mr. James' compositions for orchestra are: Overture, "Bret Harte"; Overture in olden style on French Noëls; "Wir glauben all' an einem Gott" (Bach transcription); Songs of the Night (Tone Poem); Station WGZBX—Suite.

For chamber orchestra: Suite in four movements for eleven instruments; Kammersymphonie; Concertino for Piano and Orchestra (Mozart transcription); "Judith,"—a ballet with narrator.

Chamber music: String Quartet, Sonata for organ.

Choral works with orchestra: "General William Booth enters into Heaven"; "Missa Imaginum" ("Mass of the Pictures"); "Stabat Mater Speciosa"; "The Nun"; "Light of God"; "Nightingale of Bethlehem"; "Psalm 137"; "Psalm 23."

He has also written part songs, and songs secular and religious.

On Hearing the First Cuckoo in Spring . . Frederick Delius

(Born at Bradford, Yorkshire, England, January 29, 1863; living at Grez-sur-Loing (Seine-et-Marne), France)

"On Hearing the First Cuckoo in Spring," a small piece for orchestra, composed in 1912, was with its companion piece, "Summer Night on the River," performed for the first time at a concert of the London Philharmonic Orchestra, London, on January 20, 1914. Willem Mengelberg conducted. The score, dedicated to the English composer, Balfour Gardiner, and a transcription for the piano by Gerard Bunk, were published at Cologne in 1913.

Some have called the composition now played an epitome of the life of Delius. There are two themes. The first, original with the composer, is "a sequence of phrases that echo each other like distant cuckoo calls." The second is derived from a Norwegian folksong, "In Old Valley," harmonized by Grieg in his Opus 66. "Associated

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

with the song is the legend of an old woman who, thinking her son had been kidnapped by the bogles and bugaboos of the hills, rang the bells of the neighboring church in the hope of releasing him from their power. But Delius chose the theme for its musical beauty, without any thought of its traditional associations, and, using it as a motif, has painted in unforgettable tones the emotions of one for whom spring is not so much a season of riot and exuberance, fresh hopes, and renewed vitality, as a vision of such sweet and tender loveliness that the heart stands still in contemplation of it, and the old unrest of the soul is put to sleep."

The late Philip Heseltine (he composed as "Peter Warlock") further speaks in his life of Delius (London, 1923) of "the sadness that is intermingled with the serenity and sweetness of the conception of spring revealed in 'On Hearing the First Cuckoo in Spring,' for it is a spring of the soul that cannot blossom until the autumn has come, that has so little time to stay. And so we are again confronted with the paradox of past and present. The very desire to recapture and embalm the past is a longing that strives to overleap time's limitations, for time is the great enemy of the soul that longs for the Infinite."

* * *

The first performance in Boston was by the Boston Symphony Orchestra, Eugene Goossens, guest conductor, on January 22, 1926.

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

Polka and Fugue from "Schwanda, der Dudelsackpfeifer"

Yaromir Weinberger

(Born at Prague in 1896; living there)

"Svanda dudák," opera in two acts and five scenes, was written to a text by Milos Kares, who derived his plot from a play, "Svanda," by Josef Kajetan Tyl. The opera was produced at the Czech National Theater, Prague, April 27, 1927, with only moderate success; but a production made at Breslau, December 16, 1928, led to the opera's amazing popularity. The translation of the original text was made by Max Brod. So great became the vogue of "Schwanda, der Dudelsackpfeifer" ("Schwanda, the Bagpipe-player"), that two thousand performances were given in Central Europe between its production in 1927 and 1931. The opera was produced for the first time in America by the Metropolitan Opera Company, New York, November 7, 1931.* The Polka and Fugue had been played at a Stadium concert, New York, in August, 1930; Albert Coates, conductor.

The following outline of the plot was written by the reviewer for *Musical America:*

Schwanda, the bagpiper of Strakonitz, has a young wife, Dorota, who has attracted the amorous eye of the genial robber chief, Babinsky. The latter, wishing to get Schwanda out of the way, persuades him to go with him into

*The cast: Schwanda, Fredrich Schorr; Dorota, Maria Mueller; Babinsky, Rudolf Laubenthal; the Devil, Gustav Schuetzendorf; the Queen, Karin Branzell; the Sorcerer, Ivar Andresen; the Judge, Giordano Paltrinieri; the Executioner and the Devil's Major-Domo, Mark Windheim; the Devil's Captain, also First Soldier, Max Altglass; Second Soldier, James Wolfe. Conductor, Artur Bodansky.

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN. GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

the world in search of adventure. Dorota, discovering her spouse's defection, goes in pursuit.

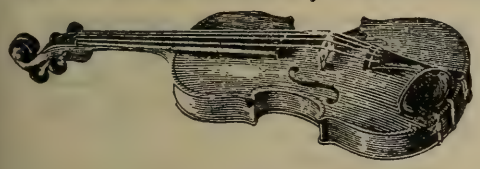
Queen Ice-Heart, rescued from a sorcerer's spells by his merry piping, in gratitude offers to wed the musician when Dorota appears. The Queen in anger sentences him to trial for his life. Outside the city Schwanda, about to be beheaded, is saved by Babinsky, who substitutes a broom for the axe and restores his bagpipes. Schwanda plays so enticingly that the court dances away into the city and the gate is locked. When Dorota reproaches her husband, he swears that if he has kissed the Queen, may the Devil take him—which he immediately does!

In Hell, Schwanda is again rescued by Babinsky, who offers to play a game of cards with the Devil for the piper's release against half of the infernal kingdom. He wins, and the hero is restored to the upper world and his waiting wife, while the robber chieftain obligingly disappears, after returning the winnings to his Satanic Majesty.

* * *

The inventor of the polka was Anna Slezak, a peasant who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz, Bohemia. One Sunday afternoon she danced for her own amusement a dance of her own invention, and as she danced she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house; he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later the dance made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian for "the half." Four years afterwards a sharpshooters' Choral society brought it out in Vienna, where both dance and tune pleased mightily. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon,

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

WEEMAN, BEAL & HOLMBERG

. . IMPORTERS . .
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection

Paris. The dance soon became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, a teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in the volume "Dancing" in the Badminton Library. Vuillier says the polka was introduced into Paris by Cellarius, but one Laborde disputed this honor. At Bordeaux the polka was danced in the streets, even in the shops. Did the King catch the madness? A rhymer of his day would have us think so:—

> "C'est le grand Louis Philippe,
> Qui s'est fichu par terre,
> En dansant la polka
> Avec la Reine Victoria."

In England clothes, headdresses, public houses were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech in *Punch* drew Brougham dancing the polka with the woolsack. Thackeray, in "Mrs. Perkins's Ball" (1847) has a full-page illustration for his text: "Mr. Brown. —'You polk, Miss Bustleton? I'm *so* delighted.' Miss Bustleton [smiles, and prepares to rise.] Mr. Smith.—'D—— puppy!' (Poor Smith don't polk.)" And there is the double-page illustration, "Grand Polka": "Though a quadrille seems to me as dreary as a funeral, yet to look at a polka, I own, is pleasant." The Mulligan is in the center dancing with Miss Little. "Like a pavid kid in

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

the talons of an eagle, that young creature trembled in his huge Milesian grasp."

There was a disease, the "polka-morbus"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly; "the great whirling disease, the polka, gives the finishing stroke." *Punch* published in 1844 a poem, "Pretty Polka."

> "By those steps so unconfined,
> By that neat kick-up behind,
> Coulon's hop, and Michaud's slide,
> Backward, forward, or aside,
> By th' alternate heel and toe,
> Polka *mou, sas agapo.*"

Many of us remember gratefully Rosina Vokes, with her song of the young man that danced the polka.

Some failed dismally in their skipping ambition: witness the sad case of Elise Sergent, once a circus rider, who danced wildly a polka of her improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal Theatre and was fiercely hissed. (See Delvau's "Cytheres Parisiennes!"

The Strausses of Vienna gave 116 as the proper metronomic pace of the polka, and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet, in E minor, "Aus meinem Leben." Smetana wrote: "Second movement, *quasi* Polka, bears me back in recollection to the joyance of my youth, when as a composer I overwhelmed the world with dance tunes, and

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

was known as a passionate dancer." The catalogue of his pianoforte pieces includes nearly 25 polkas, among them three "Polkas Poétiques." He wrote a Polka for orchestra. There is the polka rhythm, a stormy one, in his Symphonic poem, "From Bohemia's Groves and Meadows."* Raff introduced a polka in a suite for the pianoforte; Rubinstein's Polka for the pianoforte is characteristic.

The best treatise on Bohemian dances is "Böhmische Nationaltanze: Culturstudie," by Alfred Waldau (two volumes, Prague, 1859).

Weinberger studied music in Prague with Jaroslav Křička (composition) and Karel Hoffmeister (piano). Later he continued his studies with Max Reger at Leipsic. After his return to Prague, he came in 1922 to the United States to teach composition at Ithaca, N.Y. After that he returned to Prague. He has written for the stage, besides "Schwanda," the opera "Die Geliebte Stimme"† (Munich, February 28, 1931); the pantomime, "The Abduction of Eveline" (1917); Incidental music to Shakespeare's "The Tempest," "A Winter's Tale," "Hamlet," and "Romeo and Juliet." For orchestra: Overture to a Puppet Play; Scherzo giocoso; Overture to a Knightly Play; "Christmas" for orchestra and organ (performed by the Chicago Symphony Orchestra, December 19, 20, 1931); a pianoforte sonata, etc.

*Performed in Boston by the Boston Symphony Orchestra on December 8, 1900, and April 30, 1915.

† The leading rôles were taken by Elisabeth Feuge and Fritz Krauss; "but it was the inestimable Luisa Willer who in a subsidiary part walked off with the chief honors of the occasion." Hans Knappertsbusch conducted. Neither the libretto nor the music pleased the critics, who wondered if the operetta-like opera were not some early work.

build up
your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Fourteenth Programme

FRIDAY AFTERNOON, JANUARY 27, at 2.30 o'clock

SATURDAY EVENING, JANUARY 28, at 8.15 o'clock

Delius . . . . . "Brigg Fair," An English Rhapsody

Sibelius . . . . Symphony No. 5, in E-flat major, Op. 82

I. Tempo molto moderato: Allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto; Un pochettino largamento.

Moussorgsky . "Pictures at an Exhibition," Pianoforte Pieces, arranged for Orchestra by Maurice Ravel

Promenade—Gnomes—Tuileries—Bydlo—Ballet of Chickens in their Shells—Samuel Goldenberg and Schmuyle—Limoges; the Market-place—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, January 26, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, January 22, 1933

at 3.30

Piano Recital by

Jesús María SANROMÁ

Mr. Sanromá announces a programme of notable interest for his coming recital.

From the classical masters he will play Haydn's Sonata in D major, two impromptus of Schubert—in G-flat major and in B-flat major (theme and variations); also Schumann's Sonata in G minor.

Edward Ballantine's Variations on "Mary Had a Little Lamb" will open the second part of the programme. Ballantine sets the little nursery tune in the styles of ten composers. It appears as an "Agnelletto" of Mozart, an Adagio of Beethoven, a "Demi-Moment Musicale" of Schubert, a Nocturne of Chopin, Wagner in the "Parsifal" manner, the "pathétique" Tchaikovsky, a folk dance of Grieg, an elegy of MacDowell, the dreamy Debussy, and Liszt in the vein of a "Grande Étude de Concert."

The last group includes two popular dances of Puerto Rico, by Campos; a dance by the Spanish Modernist, Halffter, in imitation of Scarlatti; MacDowell's "March Wind," and two numbers, " 'S Wonderful" and "I Got Rhythm," from the newly published "George Gershwin Song Book"—the composer's brilliant piano transcriptions of his song hits.

Sunday, February 5, at 3.30

JOHN GOSS and the LONDON SINGERS

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Temperamental and Artistic Prevails

THERE was a distinctly romantic element associated with the conductorship of Nikisch. His own personality had a definite poetic quality which aroused great public interest in his work. Even in personal appearance he seemed to conform to the popular idea of what a conductor should be. His hair, his hands, his manner of conducting all seemed to satisfy his audiences and ever keep him in the public eye.

In fact his personality appealed so strongly that his audiences were as much exercised over Nikisch, the man who appeared to be making the music, as it was over the Orchestra which rendered it. Nikisch's captivation of musical Boston was complete. Yet before long a party came into being that was opposed to the so called "Conductor cult." It was viewed with disfavor by a New York writer as "a phase of social activity which flourishes only in Boston." Even later, "it was possible to gently criticise the new conductor without running the risk of being stoned to death in Hamilton Place by infuriated buyers of season tickets."

★ ★ ★

As Executor and Trustee Old Colony Trust Company maintains the closest and most friendly relations with beneficiaries. It regards the personal phase of Trust service as one of the most important factors of successful estate administration.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 629

Programme 633

List of Subscribers to the Deficit and Endowment Funds . 651

Analytical Notes by Philip Hale:

Mozart . "Eine Kleine Nacht Musik" Serenade for String Orchestra (K. 525) 634

Sibelius . Symphony No. 5 in E-flat major, Op. 82 635

Delius . . "Brigg Fair," an English Rhapsody 640

N. C. "Delius: His Method and His Music" . . 656

Moussorgsky . . "Pictures at an Exhibition," Pianoforte Pieces, arranged by Maurice Ravel . . 662

Advance Programme 671

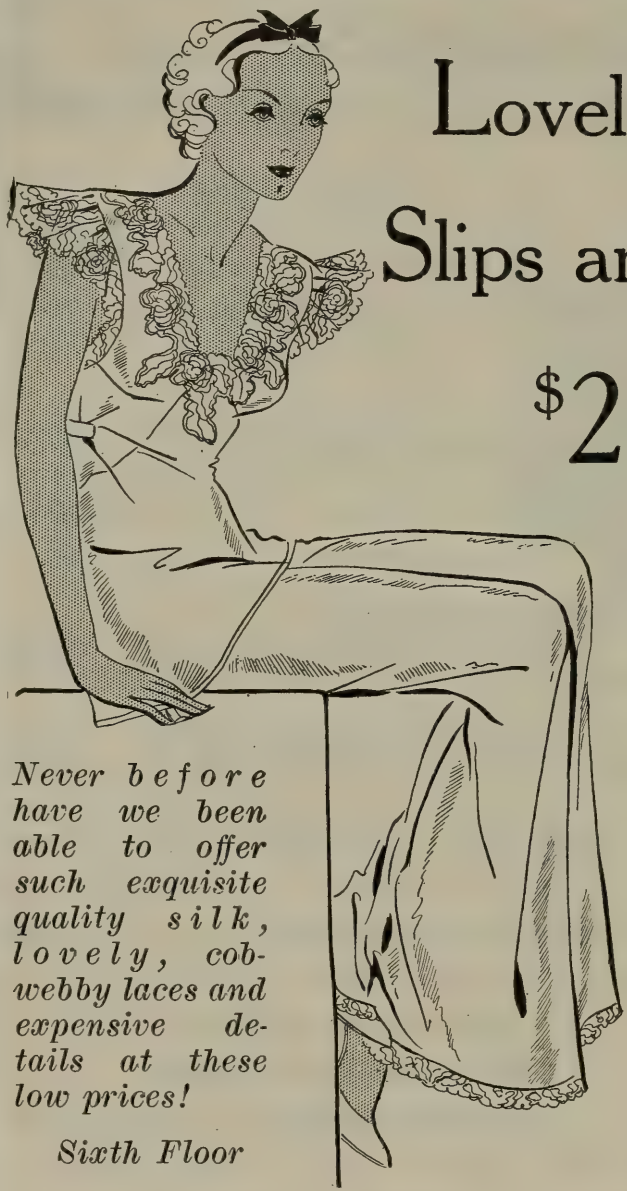
Special Concert Announcements . 672–673 and back cover

Teachers' Directory 674–676

Personnel . . . . . Opposite page 676

Chandler & Co.

Famous for quality and style for over a Century



Lovely Gowns Slips and Pajamas

$2 *and* $3

Never before have we been able to offer such exquisite quality silk, lovely, cobwebby laces and expensive details at these low prices!

Sixth Floor

At $2—inconceivably fine slips of French finished crepe have adjustable straps, delicate embroidery, imported laces! One- and two-piece pajamas and gowns are lovely, appliqued in dark laces!

At $3—the lace-edged slips have deep appliques of lace in the skirt front! Bandeau top pantie slips, tailored styles and wrap-around models are exquisitely made! Pajamas and gowns wear lace in puffs and shoulder ruffles or are quite tailored!

Last 4 Days of our Annual Sale

Poirette Compacts

7.50	10.50	11.50	12.50
Usually 12.50	**Usually 14.50**	**Usually 14.50**	**Usually 22.50**

You'll find each garment beautifully made and finished to the last tiny detail! Free-flex compacts of imported French webbing . . . foundations of beautiful brocades and satins with evening and day backs . . . ruffles of lace . . . lace uplift brassieres. Sixth Floor.

Fourteenth Programme

FRIDAY AFTERNOON, JANUARY 27, at 2.30 o'clock

SATURDAY EVENING, JANUARY 28, at 8.15 o'clock

Mozart . . . . "Eine Kleine Nacht Musik," Serenade for String Orchestra (K. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Sibelius . . . . Symphony No. 5, in E-flat major, Op. 82

I. Tempo molto moderato: Allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto: Un pochettino largamento.

Delius . . . . . "Brigg Fair," An English Rhapsody

Moussorgsky . . "Pictures at an Exhibition," Pianoforte Pieces, arranged for Orchestra by Maurice Ravel

Promenade—Gnomes—Il Vecchio Castello—Tuileries—Bydlo—Ballet of Chickens in their Shells—Samuel Goldenberg and Schmuyle—Limoges: the Market-place—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

1. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

Symphony, E-flat major, No. 5, Op. 82

Jan Julius Christian Sibelius

(Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää)

This symphony was composed before the World War. It was performed at Helsingfors as early as the spring of 1914.* It is said that the symphony was revised before performances in other cities, among them Stockholm. The first performance in England was on February 12, 1921, when Sibelius conducted. The first performance in the United States was at Philadelphia by the Philadelphia Symphony Orchestra on October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra on April 7, 1922. There was a second performance on November 11, 1927.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

I. Tempo molto moderato.
II. Allegro moderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

The first two movements are here played as one.

*We are indebted for this information to Mr. Richard Burgin. Baker's Dictionary of Musicians says the symphony was "completed" in 1916. Should not "revised" be substituted for "completed"? The London *Times* of January 24, 1931 stated that this symphony was produced at the celebration of the composer's 50th birthday in 1915.

COMPOSITIONS BY MABEL DANIELS

Choral Performances, 1932-1933

	Conductor
EXULTATE DEO. Song of Rejoicing (Mixed Voices)	
Boston Symphony Orchestra and Cecilia Society	Dr. Serge Koussevitzky
Choral Society, Columbus, Ohio	Mrs. Charlotte Gaines
Festival of American Music, Rochester, N.Y.	Dr. Howard Hanson
Westchester County Choral Society, N.Y.	Dr. Albert Stoessel
New Bedford Choristers, New Bedford, Mass.	Thompson Stone
Providence Festival Chorus, R.I.	John B. Archer
Chautauqua Chorus, N.Y.	Walter Howe
Teachers College Chorus, Columbia University	George Dodds
St. Bartholomew's Church, New York	Dr. David McK. Williams
Chorus of Perkins Institution for the Blind, Boston	Edwin L. Gardiner
University of the Philippines, Manila	
Three Choirs Festival, Brooklyn, N.Y.	Morris Watkins
National Federation of Music Clubs Biennial, Minneapolis	
THE CHRIST CHILD (Mixed Voices, A cappella)	
Lafayette Avenue Presbyterian Church, Brooklyn, N.Y.	Marion Clayton
SONGS OF ELFLAND (Women's Voices)	
The Fairy Road——The Fairy Ring	
Simmons College Glee Club, Boston	David Blair McClosky
North Carolina Federation of Music Clubs Chorus	Harold S. Dyer
THROUGH THE DARK THE DREAMERS CAME (Women's Voices)	
Northwestern University Glee Club	Glenn Cliffe Bainum
University of Pennsylvania Glee Club	Alberto Bimboni
EASTERN SONG and **THE VOICE OF MY BELOVED** (Women's Voices)	
College of the Pacific, Stockton, Calif.	
North Carolina Federation of Music Clubs Chorus	Harold S. Dyer

TheARTHUR P. SCHMIDT CO. 120 Boylston St.

When the symphony was performed in London the *Daily Telegraph* had this to say: "It is true that this symphony is designed on broader lines than its predecessor; it contains more positive statement of its ideas, many of which are of the simplest melodic kind, that the coloring is richer and fuller, with more use of the effects of orchestral masses. . . .

"The first two movements are closely linked together by a four-note motto theme which pervades the greater part of the subject-matter of both; they are distinguished by a contrast of mood. The first is a dreaming fantasy in which many motives and forces contend; the second unifies them in a more closely knit scherzo rhythm. Through both of them the strings supply an uneasy background of shimmering sound, while the voices of the wind instruments are more closely articulated.

"The third movement is Andante quasi allegretto. The rather dry rhythmic pattern of the chief theme is discussed among the instruments in a way which is strangely Mozart-like, and marks more definitely Sibelius's abstracted devotion to pure beauty of design. The Finale launches out into a franker expression of feeling. Its second subject makes an almost passionate appeal on its first revival, and this appeal is intensified in the long development of it which leads to the coda. Yet somehow this ending left the feeling that the composer had not allowed himself to say all that he meant, or the thing which he meant most of all. This may have

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

been partly in the playing, for Sibelius is a difficult conductor to follow.

"Sibelius, both as composer and conductor, stands apart, a lonely figure seeking with difficulty to bring the ideals which are intensely real to him into touch with other minds. Possibly it is his struggle for expression which sometimes recalls Beethoven as one listens to him."

* * *

Eric Blom wrote concerning the Fifth Symphony in the London *Daily Telegraph* the day of the first performance in London:—

"That the new symphony, whatever its immediate reception may be today, is thoroughly typical of this intensely national and, at the same time, unmistakably personal composer none will, I think, venture to deny. But it may be too much to expect that every hearer will at once take kindly to so unconventional and unadorned a composition. Those who like their music served up with a dazzling display of orchestral colors or intricate thematic development will perhaps be somewhat startled by the directness and bareness of the Finnish composer's idiom, which is deliberately limited to the expression of essentials and rigorously omits all merely decorative redundance. But it is precisely Sibelius's reticence, his horror of factitious display and of compliance with ephemeral fashion, that stamps him as one of the great living composers and constitutes his trenchant and highly individual style.

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

A Veritable Treasure Trove . . .

of Spring Wear Things for unsuspecting Bostonese

NOW . . .

at Hurwitch Bros.

So New . . . So Advanced we vouch there is nothing quite like them elsewhere.

"Unlike the fourth symphony, performed last year, which deals with the poetical aspects of nature, the fifth gives the impression of being concerned with great human experiences; it is full of the heroic passion of an epic poem, told in a simple but forcible and arresting language.

"The composer, no doubt convinced that his music is strong enough to disclose much of its poetic basis to every sympathetic hearer without an explanatory 'programme' or descriptive title, prefers that it should be listened to as absolute music. I must, therefore, content myself with a very brief description of its four movements which, incidentally, stand in no thematic relationship to each other. The first movement opens in a pastoral mood, but gradually waxes impassioned and gloomy; there is a sudden and very curious transition, without a pause and in a remote key, into the second movement, which replaces the classical scherzo, beginning in a placid dance motion, and working up with ever-increasing speed to a fiery climax. The slow movement is a typical example of that economy of means by which Sibelius gains such remarkable effect, being built entirely on a single thematic idea, which is evolved with wonderful ingenuity. The Finale, with its peculiar atmosphere and the magnificent peroration that concludes it, is perhaps the finest and most characteristic movement of the work."

"BUT WHAT SHALL I DO?"

This question was asked me by a retired gentleman of age 60, who with his wife aged 61 had been enjoying an income of nearly $3,500 a year from investments.

He had previously told me that his income had been cut nearly in half by reason of dividend shrinkages, and that he had had to sell a few securities to meet current obligations.

"Why don't you invest half your capital in a *joint and survivorship annuity?*" was my reply. "An annuity, you know, distributes accumulated principal in an orderly manner, instead of the haphazard method you must use from now on."

He took my advice.

$30,000 now gives them over $2,100 a year, and *will* as long as both or either shall live, restoring the income to practically its previous level.

If you have a similar problem, maybe we can help you.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

will

put you in

Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.

Slattery's

Opposite Boston Common

Brigg Fair; an English Rhapsody for Orchestra

Frederick Delius

(Born at Bradford, Yorkshire, England, on January 29, 1863; living at Grez-sur-Loing (Seine-et-Marne), France)

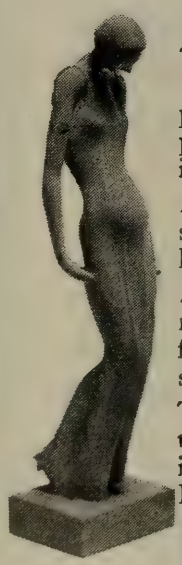
This Rhapsody was performed for the first time at Liverpool, England. Granville Bantock conductor, on January 18, 1908. It was performed in New York by the Symphony Orchestra of that city, Walter Damrosch conductor, on November 6, 1910. The first performance in Boston was on December 23, 1910, Max Fiedler conductor. The programme also included Tchaikovsky's Symphony No. 5, E minor; Recitative, "E Susanna non vien'" and aria "Dove Sono" from "Le Nozze di Figaro" and Ophelia's Mad Scene from Ambroise Thomas' "Hamlet" (Mme. Melba), and the overture to "Der Freischütz."

The following folk-song "Brigg Fair" is printed on a page of the score which was published at Leipsic in 1910.

It was on the fift' of August,
  The weather fine and fair,
Unto Brigg Fair I did repair
  For love I was inclined.

I rose up with the lark in the morning,
  With my heart so full of glee,
Of thinking there to meet my dear
  Long time I wished to see.

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Templeplace Eleven

If you can't tell the difference, then Jays is not your shop

Reprinted from the Boston Evening Transcript, of June 7, 1932

I looked over my left shoulder
  To see whom I could see,
And there I spied my own true love
  Come tripping down to me.

I took hold of her lily-white hand,
  And merrily was her heart,
And now we're met together,
  I hope we ne'er shall part.

For its meeting is a pleasure
  And parting is a grief,
But an unconstant lover
  Is worse than a thief.

The green leaves they shall wither
  And the branches they shall die
If ever I prove false to her,
  To the girl that loves me.

The Rhapsody, dedicated to Percy Grainger, who found the folk song, is scored for sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, twelve double basses, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, one harp (or more), a set of three kettledrums, bass drum, triangle, three tubular bells in B, C, and D.

There is a short introduction, "Slow-Pastoral," with phrases as though improvised, for flutes and clarinet with harp arpeggios and sustained chords for muted strings. The chief theme, the folk-song, "with easy movement," 3-8 time is given to the oboe. This

RICHARD O. WALTER

Specializing in Annuities with
The Equitable Life Assurance Society of the U. S.

For "Informative" Interview — without obligation
Telephone HANcock 6200 Call or write 100 Milk Street, Boston

Annual Sale

Pray Custom-Built

FURNITURE

40 to 50% OFF

Upholstered
CHAIRS as low as **$25**

Upholstered
SOFAS as low as **$80**

All hair and down construction—no floss or moss used. Floor models at one-half price.

John H. Pray & Sons Co.

646 Washington St., opp. Boylston St.

theme is developed. There is a section "slow and very quietly—4-4." After a pastoral phrase for flute an expressive melody is sung by muted first violins. The chief theme "with easy movement" appears, this time in augmentation, in the wood-wind. Another slow section, "with solemnity," melody for trumpet and trombone, has the character of a funeral chant. There is a return to the gay mood, with the chief theme fortissimo. The ending is at first broad and majestic for full orchestra. The music becomes softer and slower. The Rhapsody ends "very quietly" in B-flat major, with the chief theme now, in 3-4 time, for the oboe.

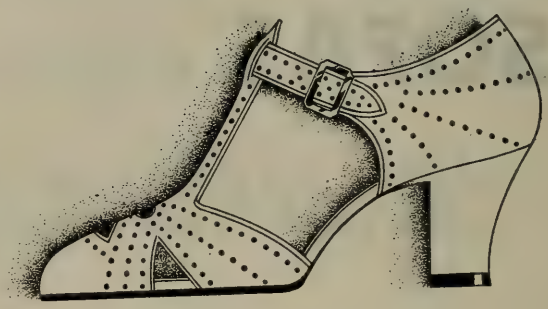
In the summer of 1923, Percy Grainger spent several weeks with Delius. (In January of that year, concerts of works by Delius were given in several European cities and there was a Delius Festival at Frankfort.) Mr. Grainger wrote: "Poor Delius is terribly crippled, cannot write, and can hardly walk at all. I wrote down a whole score for him while I was there, and also rigged up a chair on poles in which we carried him around."

In 1929, there was a Delius Festival of six days in London, beginning with the concert on October 12. Sir Thomas Beecham was the conductor of the Festival concerts. As Delius is now blind, and half paralyzed, he has an amenuensis, a young English musician, Eric Fenby, who offered his services to the composer. Among the new works of Delius arising from this collaboration which, as Herbert Hughes well says, is "probably without parallel in the history of

footwear for

SOUTHERN WEAR

at the



$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

Ten days at St. Georges, or five months going 'round the world!

Stearns' for

Cruise Clothes

Know your clothes are absolutely correct for each occasion and every climate, and then relax and enjoy every minute of your holiday! Let us help you assemble Harris Tweeds for cool days on shipboard, gay prints for afternoons on deck, cool cottons for tropical mornings, pastel frocks for spectator sports, bathing suits, and for each costume, the right hat and accessories.

R. H. STEARNS CO.

creative musical art," are "Fantastic Dance," for full orchestra; a setting for voice and piano of Verlaine's poem, "Avant que tu ne t'en ailles, pâle étoile du matin"; "Songs of Farewell" (text from poems by Walt Whitman:—"The musician's philosophy has never wavered and now as before proclaims in sounds of extraordinary loveliness its faith in beauty which is not that of the 'eternal feminine,' but of nature, of swaying forests and golden fields, of surging seas and spacious skies. Nor is there any essential difference in the method of presentation"); Sonata No. 3, for violin and piano; Air and Dance for string orchestra; a setting of Dowson's "Cynera," for baritone solo and orchestra; a setting of Henley's "A late lark twitters from the quiet skies," for tenor and orchestra.

Delius's greatest choral works "The Mass of Life," "Sea-Drift," and "Appalachia," have not been performed in Boston.

* * *

While he was in London for the Festival, he talked freely with Mr. C. W. Orr:

"Many young composers nowadays have undeniable cleverness, but lack real feeling and inspiration. They are obsessed with the idea of being original at all costs—they do not see that in spite of their 'wrong note' harmonies and 'jazzed' rhythms their work is as commonplace in essentials as that of the most hide-bound academic. Originality comes only when you have worked right through your influences and have learned to express your emotions in your own way. Superficial virtuosity will never conceal a lack of inventive power and ultimately results in complete sterility."

Speaking of the technique of composition, I once asked him if he had experienced any difficulty in composing in his early days. "I always had

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

intense pleasure in composing," he replied, "but I found writing harmony exercises a great trial, and I don't know even now if this drudgery was much good to me! I think it is better for a young student to learn to write fugues and double-fugues to acquire a mastery of his medium, rather than work at harmony exercises. Harmony is primarily a matter of instinct; it is the ear, and not the textbooks, that should guide one as to what 'sounds right.' But the study of counterpoint has decided value as a means of acquiring technical ease and finish."

He has equally definite views on the question of style. "I cannot conceive why a composer should try to write in any particular style—it only results in his becoming a mere imitator of this or that 'school.' Style is simply the manner in which you choose to express your emotions through the medium of music, and should be entirely the result of following your own inclinations. Otherwise you will never attain to any intensity of expression and emotion—*the two most essential things in music.*" On another occasion he writes, "Avoid all theories about music: they lead nowhere and have nothing to do with the root of the matter. If you have something to say you will say it; if not, no amount of theories and axioms will help you. The less a composer has to say the more he will try to explain his music."

Having been absent from England for nearly ten years, he has not been able to keep in close touch with all the developments in British music, but he is convinced that there is plenty of talent among young English composers. "But I hope they will not allow themselves to be influenced by certain Continental examples," he says. "There is nothing to be gained by imitating those groups who have made a deliberate cult of the bizarre and the ugly in music, and I trust that English composers have too much common sense to be led away by this foolishness."

* * *

At Grez, before he set out for the Festival, he freed his mind about jazz to the representative of a Gramophone Company:

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The State Street Trust Company

affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

This may be the one opportunity of your life to

buy a **STEINWAY GRAND PIANO**

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years*. And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

"Delius admits that he is a self-taught musician," the official said yesterday, "and says he owes a great debt to the negro music which he first heard when he was working on an orange grove in Florida in the 'eighties. His orange plantation was on the River St. Johns, and Delius used to sit at nightfall on the wide verandah, smoking and listening to the beautiful, harmonious singing of the negroes. After hearing only such choral music as 'The Messiah' and 'Elijah' in England, this natural music made a deep impression on him.

"To quote the musician's own words: 'I loved it, and I began to write music seriously myself. Night falls quickly there, and the native voices, always in harmony, sounded very lovely. It was mostly religious or gay music, but by no means like the negro spirituals sung by one man or woman, which are so often broadcast from London today. It was much more harmonious. I felt that here was a people who really felt the emotion of music, as I feel now that this mad jazz has nothing to do with the negro. Jazz is an invention of so-called Americans who have taken ragtime and pretend that it is negro music. This awful invention has had a shocking effect on Europe.

"'What could be worse,' Delius continued, 'than the spectacle of serious musicians trying to imitate jazz? To imitate jazz is as bad as imitating the "atonal" music invented by Schonberg and company. Worst of all, I see that that the young English musicians are being influenced by what I call this "wrong note" school of music.

"'The only way for any man to write music is to follow the line of his own feelings and not imitate foreigners or anyone else. Such ugliness as is heard in some of the modern music now being written in England and Germany and France can only reveal an extremely ugly soul. It is atrociously monstrous and ugly.

"'In my opinion, the adherents of the "wrong note" school are merely sensationalists. Stravinsky himself is a very good example of a clever man writing excellent ballet music, but he, too, is affected with this craving for sensationalism. He became more and more sensational until at last he shouted

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

Boston, Mass., January 17, 1933.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	38,139.60
Balance needed	$29,412.11

Endowment Fund	$361,909.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the three following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabet
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William V

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A
Fitch, Miss Carrie T.
Flanders, Miss Elizab
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

ceed its income. These concerts are made possible only operating deficit. A list of those who have subscribed

s, Mrs. Ralph E.
ss, Mrs. Arthur A.
is, Mrs. George H.
, Jerome D.
h, Mrs. Allen
h, Miss Katharine
Mr. and Mrs.
Donald McKay
Horace W.
ingham, Dr. and Mrs.
angdon
ngham, Mrs. Louis A.
Mrs. Homer
er, Miss Edith F.
er, Miss Ethel R.
s, Mrs. Freeman H.
, Miss Elizabeth M.
, Mrs. W. A.
. Howard
rd, Heinrich
, Mrs. K. H.
t, Miss Helen C.
l, Miss Rosamond
st, Olive B.
Miss Ellen A.
e, Mrs. G. L.
Mrs. Edwin, Sr.
in, Mr. and Mrs.
rederic S.
Miss Eleanore P.
ld, Dr. G. Philip
n, Miss Isabella
, Miss Lavinia R.
Reginald
Mrs. Russell
ugh, Mrs. Henry V.
, Miss Josephine
, Mrs. E. A.
Mrs. George A.
Mrs. H. S.
ell, Miss Emily
ell, Mr. and Mrs. N.
nrose
on, Miss Ruth W.
, Miss Jenny L.
g, Emor H.
n, Miss Lilian
an, Mrs. Henry I.
ll, Miss Mary A.
od, Mrs. Sydney
uck, Miss Mary K.
l, Mrs. Clarence G.
s, Mrs. Charles H.
d, Mrs. Charles E.

Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Higginson, Mrs. F. L.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Clement S.
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeler, Mr. and Mrs. Carl Tilden
Keeney, Mrs. George A.
Scarsdale, N.Y.

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Patee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Pendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spalding, Mr. and Mrs.
Walter R.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Walcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston

Newberry, John S., Jr.

to his followers, "Go back to Bach," and wrote the dullest sort of Bacho-Handelian music, which, if he had produced it earlier, would have been completely ignored. Music never went back to anything—if it did it only showed that it was on the wrong road.

" 'All you have to do if you wish to write music is to go on and follow your inspiration—if you have any. But there is very little inspiration in music today. It always has been rare. Since Bach—in the past 150 years or so—the world has had only a dozen composers of genius, all of whom produced bigger-sized music than is being written today. Yet today we are expected to hail dozens.

" 'We are living in a bad epoch for the arts. A craze for sensation has affected the young. They wish to become celebrities at twenty-five. A journalism of the arts is in progress, and it is having a deplorable effect on English music. But none of these young geniuses will produce anything of permanent value until he has found himself. They must dig inwardly and get rid of all the dross and find the pure metal—if any. If not, they would be better employed digging their gardens or doing some really useful work.' "

* * *

These works by Delius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1909: November 26. "Paris: A Night Piece."
1910: December 2. "Brigg Fair."
1912: April 19. "In a Summer Garden."
1918: April 19. "In a Summer Garden."
1920: December 23. A Dance Rhapsody.
1926: January 22. "On Hearing the First Cuckoo in Spring."
1927: March 4. The Song of the High Hills. Mixed chorus and orchestra.
1928: January 20. Intermezzo, The Walk to the Paradise, from the opera "A Village Romeo and Juliet."
1933: January 20. "On Hearing the First Cuckoo in Spring."

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

DELIUS: HIS METHOD AND HIS MUSIC

(N. C. in the *Manchester Guardian* of October 18, 1929)

It would be very easy to incur the wrath of Mr. Ernest Newman in writing about Delius. More, perhaps, than by any other composer, a musical critic is tempted by Delius to produce literary "flummery"—vague meanderings about translucent harmonies, dawns that shimmer, and white pools of peace. Even Mr. Philip Heseltine, best of all of Delius's commentators, allows his subject to lead him into purple but musically inarticulate passages such as this: "In this music ["Sea Drift"] we seem to hear the very quintessence of all the sorrow and unrest that man can feel because of love. It is the veritable drama of love and death. . . ."

The critic's difficulty with Delius is to give to the lay public, without the aid of musical illustrations, some idea of the style and the poetic significance of a composer who is quite unlike any other in his technical means of expression and in his emotional reactions to the art of music—his use of it as a means of self-expression. To discuss a work of Delius purely *qua* music would not get us all the way; on the other hand, we are not much the wiser when we are told that Delius is a mystic. A man might be beatific with mysticism

January Fur Sale
of fine furs

all
to be
sold at
cost price
and below.
Quality not
Quantity is our motto . . .

Mink
Caracul
Leopard
Broadtail
Persian Lamb
Russian Ermine

Compare . . .

W. V. SLOCUM
Furrier -:- -:- -:- Designer
647 BOYLSTON STREET, BOSTON

and yet write bad music, just as a man might exploit cadences of descending sevenths (as Delius does) and yet fail entirely to force his music upon our attention. Difficult the task, indeed; but at this time of homage to Delius some effort must be made by all of us to show exactly where Delius is different from the rest of the great music-makers, and why his music is not only different, but beautiful.

To describe to the layman Delius's technical apparatus, his style of expression, is almost impossible, for the simple reason that, as I have suggested, there is nothing else in music to which we can compare it. During the last half-century and more, music has developed along two main tracks, and Delius has avoided both. We can call these the tracks of symphonic and of illustrative music—music "absolute" and "programme" music. On the one hand we have had development (or derivations) from the classical forms. The first condition of these classical forms is thematic statement, contrast, transformation, and a final synthesis—the rhythm and harmony being products of the melodic idea and sequence. It is fairly well known that Delius has written few if any masterpieces of music in which a classical formalism is observed. As I will try to explain later, Delius is a writer whose music lives less in contrasts of thematic material (which of course are indispensable to the "absolute" forms of music) than in a homogeneous continuity or enlargement

Round Table Symphony Luncheons

A series of ten Round Table Luncheons, preceding the Friday Symphony Concerts, at which Professor Alfred H. Meyer will discuss and illustrate at the piano the principal points of the programme for the day, has been arranged by Mrs. Harold Everett Porter, and promises to be a most interesting social event.

These luncheons will be held at the Copley-Plaza Hotel—the first one on Friday, February 10. The subscription price for the entire series is $12.50 and tickets are interchangeable to accommodate those who attend the Symphony Concerts on alternate Fridays. The number naturally is limited, consequently subscriptions should be sent in at an early date, making checks payable to the Copley-Plaza Hotel and addressing all communications to Mrs. Harold Everett Porter.

Alfred H. Meyer—Assistant Professor of the Theory of Music at the College of Music, Boston University; Lecturer on Appreciation of Music, Department of Education, Commonwealth of Massachusetts; Music Critic, Boston Evening Transcript.

of melodic phrase and harmonic texture. Had Delius written nothing but his works in sonata or concerto form we should not today be hailing him a master.

But while even the layman is aware that Delius's music turns away from the traditional moulds, too many folk (musicians included) jump to the view that Delius is a tone-painter, an "impressionist," a maker of "programme music." The truth is that Delius at his most typical is a writer of music pure and undefiled. If you do not respond *musically* to "Brigg Fair," to "Sea Drift," to the "Mass of Life," to "In a Summer Garden," or even to the opera "A Village Romeo and Juliet," you will get little satisfaction out of Delius. There is no listening to Delius in terms of the realism of a Strauss on the one hand, or on the other hand in terms of the very tangible impressionism of a Debussy. In Strauss there are concrete images, literary and dramatic, to stir the imagination of the non-musical mind; in Debussy the languorous atmosphere of "L'Après-midi" is entirely tangible, and evocative of poetic as distinct from purely musical associations. With Delius it is music or nothing. The words of Whitman, in "Sea Drift," will not help you to enjoyment unless you also can follow the music's essence, its subtle and long-lengthened melodies, its instrumental and vocal combinations, all of which are woven into a texture that can be sensed æsthetically only by the musical faculty, and by no other faculty whatsoever.

If we look at one of Delius's loveliest but simplest works, "In a Summer Garden" (I choose this work because it is one of the best known), we can get a good notion of those traits in his style which are the most important, the most original. A realist, or an impressionist, could hardly have written to such a title without a few touches of realism, or (to suggest a less stark method) "pic-

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

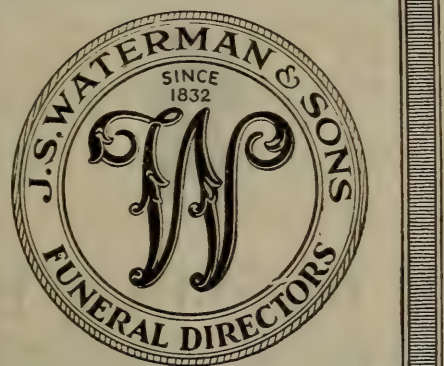
SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

TELEPHONE, CAPITOL 7219

torialism." A Debussy would have given us a summer heat and languor which could have been felt physically. There is no tone painting in the "Summer Garden" of Delius; the wood wind's delicious flutterings at the outset might possibly hint of bird music to many listeners, but they are not essential parts of the texture; they are exquisite decorations upon it. The work begins with a melody which Grieg could easily have composed. Delius makes it his own by quickly drawing it into the tissue of the orchestra, until it is perceived only as we perceive a single strand of a texture; or, rather, we see it as though lapped by waves of sound—washed in them. The melody is lost, but—and here is the secret of Delius's way of sustaining his form—other melodies grow out of it; fragments are used almost as motives; the thought is continuous; the melody is but one factor in a process of musical thinking and feeling which works according to the comprehensive logic of changeful emotion, in which the "what comes next" is spontaneously prompted from Delius's heart and not by a logic taught formally in the schools. The other musical factors—rhythm and harmony—are inseparable from the melodic idea. Harmony in Delius does not support, by blocks, a melodic line, nor is the rhythm an effect of the recurrent stresses of harmonic supports. Delius's melodies—and, contrary to the general idea, his music is full of tunes that can be whistled—possess a lovely trick of dissolving the moment you have heard them, dissolving into a harmony of which it is difficult to name the tonal centre. This, of course, is due to the well-known chromaticism of Delius, and, of course, none of the conventional measured rhythms of music could go with it. As well might we try to measure and fit into bar-divisions the rhythm of changing light. Harmonic variation, as Mr. Heseltine has acutely written, takes the place in Delius of



Local and Suburban Service

the usual linear thematic developments. But I find it hard to agree with Mr. Heseltine that melody in Delius is dependent upon and conditioned by its harmonic background. In my ears, there is in Delius no one dominating factor, melodic, rhythmical, or harmonic; all of these factors mingle in one another's being: we can only speak of a texture—which, indeed, is the texture of one of the purest musical natures mankind has ever known.

In the whole of the "Summer Garden," as I say, there is no tone painting. It gives us not the scene but the mind and heart of the artist in the scene, or rather after the scene and the hour have passed forever. Nearly all of Delius's music recollects emotion in tranquillity. The sudden climaxes of passion—and we get one of the most beautiful in all music in the "Summer Garden"—are not climaxes caused by excitement of blood or nerve; they do not work us up into a physical elevation or activity. They are the climaxes of a mind moved by the poetry that comes of beauty remembered. Delius is always reminding us that beauty is born by contemplation after the event, not while it is vigorously growing and taking shape before us. It is the "timelessness" of Delius's music that gives us the impression of its all-pervading beauty, for beauty is what is left for us when the show of life has passed on. Experiences have all sorts of values and significances while they are actually happening to us; the poet after they have ceased actively to set into vibration his common or garden physical sensations, which have, like any other man's, their use "values"—then it is that he is interested only in the beauty that remains. Other composers are more human than Delius, because their music contains the dynamics of life and action felt immediately—now! Delius seems almost always to be aloof from the life active—life which, because it *is* active, is transitory. His music's most unique quality is what I can only, for want of a better word, call "bloom." And by that I mean an essential peacefulness, a poise won by poetic contemplation.

Delius has so refined his emotional experiences down to sheer

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

musical sensibility that some of us would welcome in a score by him an occasional roughness or even harshness. Even in "Brigg Fair" the flesh-and-blood jollity of countryside revels is forgotten: the music tells us only of the bloom that was on the hour, long ago. A study of "Brigg Fair," from the passage marked Lento molto tranquillato, where the tempo changes to 4-4 time, to the close of the climax which leads to the transformation of the main theme into a new melody for trumpet and trombone, with an occasional toll of the bell—a study of this indescribably beautiful passage will bring us into the very heart of Delius the composer and Delius the man. Here, especially, we can look into his rhythmical fluidity, the sign of a musical sensibility that would have been dispersed by the ordinary recurrent rhythms of music.

During the festival which is now being given in London, opportunities will occur for discussion of the full-scale works of Delius. After many years of neglect Delius now is coming into his own. Reaction at such a time may easily lead criticism to excesses, at the extreme to the misunderstanding which for years has marked the reception of much of Delius's music. He may not be as big a figure in the music of tomorrow as he seems to some of us to be at the moment. Perhaps in the long run it is the artist of the broad and not only the intense appeal who lasts the longest. At the present time Delius's music is becoming loved, not merely liked, because in an age when most of the arts have little to do with beauty, but have apparently been overwhelmed by the complexity, the cynicism, and even the hastiness and noise of modern civilization—in this age Delius has made for us a music which is serene and never unbeautiful.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

·EDWARD·K·PERRY·CO·

·PAINTING & DECORATIVE FINISHES·

655 BEACON STREET ▼ BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

"Pictures at an Exhibition" (Pianoforte Pieces arranged for Orchestra by Maurice Ravel)

Modest Petrovitch Moussorgsky

(Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris)

Ravel has an intimate acquaintance with Russian music. It is said that his memory is remarkable; that he can play at request passages from the whole musical literature of Russia, even from the operas of Serov.* Praising Moussorgsky's "Tableaux d'une Exposition" one day when he was talking with Dr. Koussevitzky, the latter asked him if he would not orchestrate them for his use. He gladly acceded to the request, and the Suite in this form was produced at Dr. Koussevitzky's concert in Paris on May 3, 1923. The Suite was performed again in Paris at a Koussevitzky concert on May 8, 1924.

Ravel's was not the first nor the last orchestration of the pianoforte pieces. Eight of the pieces, orchestrated by Toushmalov, were performed at Leningrad on December 12, 1891. (This Suite was played at Chicago by the Chicago Symphony Orchestra on March 19, 20, 1920.) Sir Henry Wood afterwards tried his hand at orchestration for his concerts in London.† Leondidas Leonardi, a

*Alexander N. Kolajewitsch Serov, born at Leningrad in 1820, died there in 1871. As a musician he was self-taught. His chief operas are "Judith" (1864–5), "Rogneda" (1865), and "The Power of Evil" (1871). "Christmas Eve Revels" was left unfinished. The list of his compositions includes an orchestral Suite from this unfinished opera, incidental music to "Nero," two or three orchestral works, as "Gopak" and "Dance of the Zaporogne Cossacks"; a "Stabat Mater" and "Ave Maria," etc. Wagner knew him, and Tchaikovsky wrote that Serov "knew how to catch the crowd" by sensational effects. See the remarkable chapter about Serov, "A Victim of his Popularity," in Eric Blom's "Stepchildren of Music" (1926).

†Sir Henry Wood conducted this arrangement at the Hollywood Bowl on July 30, 1926.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

DOLL & RICHARDS

MARINE PAINTINGS By STANLEY W. WOODWARD
SELECTED WATER COLORS
FINE PRINTS

138 NEWBURY STREET BOSTON

pianist and composer in Paris, orchestrated the Suite, which was performed at a concert of Russian music at the Salle Gaveau, by the Lamoureux Orchestra led by Leonardi on June 15, 1924.

"Ravel," says Dr. Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as much as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells. Only in one movement, 'Il Vecchio Castello' ('The Old Castle') is the xylophone employed.

"The rights of all Moussorgsky's compositions are held by the publishers Bessel, and these rights are still defended in Paris. Dr. Koussevitzky, therefore, had to ask permission from this firm for Ravel's orchestration. The Bessels granted permission on the condition that Dr. Koussevitzky should not rent or give the score to any other conductor even at a Koussevitzky concert; for they said this orchestration could not be of advantage to them. After the great success of Ravel's orchestration, they ordered one by Leonardi, whose idea of the art is very remote. The Parisian press found Leonardi's work, performed only once and under his own direction, a rather 'temerarious attempt' (the expression used by Gustave Samazeuilh and Paul Le Flem) after Ravel's masterpiece."

Oskar von Riesemann, in his "Moussorgsky" (New York—Alfred A. Knopf, publisher, 1929) says that Toushmalov's incomplete orchestral version is in print: "a complete 'French' version by Maurice Ravel, which is the exclusive property of the Russian conductor S. Koussevitzky and is at present still in manuscript."

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

In the spring of 1874, a posthumous exhibition of drawings and water colors by the architect Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts, Leningrad. Hartmann, the son of a physician, born in 1834, died in 1873, and this exhibition, proposed by Vladimir Stassov, the art and music critic (1824–1906) was in memory of the artist.*

Moussorgsky, wishing to show his affection for Hartmann, thought he would pay him tribute by "drawing in music" the best of the sketches. We shall speak later of a remarkable letter written by Moussorgsky about Hartmann's death.

These "Tableaux d'une Exposition" for pianoforte were not published until 1886, although the manuscript is dated June 22, 1874.

Harold Bauer played the pianoforte Suite in Boston on February 24, 1917.

The first performance of Ravel's arrangement in the United States was by the Boston Symphony Orchestra at Boston, Dr. Koussevitzky, conductor, on November 7, 1924.

The original edition of these "Tableaux" contained the following argument.

"The motive that led to the composition of the musical work 'Tableaux d'une Exposition' was the exhibition in 1874 of drawings by the architect Hartmann, who up to his death had been Moussorgsky's intimate friend.

"The Introduction is entitled 'Promenade.' "

(Michel Calvocoressi, in his valuable Life of Moussorgsky, has this to say: "The Introduction 'Promenade,' which reappears sev-

*Hartmann was one of the designers of the Nijni Novgorod monument that, commemorating the 1,000th anniversary of the establishment of the Russian Empire, was erected in 1862.

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

eral times as an interlude between the pieces, can be ranked among Moussorgsky's charming inspirations of his instrumental works. Here the rhythmic suggestion is precise and sustained: 'The composer,' says Stassov, 'portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend! One will say, no doubt, too many intentions, and not without a certain puerility; but the musical result is not the less interesting, if one wholly ignores explanation, and the most exacting will agree that, once this premise is granted, the music, whether it be imitative, descriptive, or representative, is good.' Nothing more supple, undulating, evocative than the sentences of this 'Promenade,' rhythmed ingeniously, sustained, persisting without monotony, thanks to the diversity of nuances.")

Moussorgsky himself was especially delighted with these "Promenades" and said his own physiognomy peeps out all through them. "The truly Russian theme, in 11-4 time, that is the foundation of the 'Promenades' is particularly fine."

I. Gnomes. A drawing of a little gnome dragging himself along on his short bandy legs; now crawling, now jumping. Moussorgsky's contemporaries were amazed by the audacious "realism" of this number.

II. Il Vecchio Castello: A troubador sings a melancholy song before an old Tower of the Middle Ages.

III. Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.*

IV. Bydlo. A Polish wagon with enormous wheels, drawn by oxen. Moussorgsky introduced a folk song.

V. Ballet of chickens in their shells. A drawing made by Hartmann for the staging of a scene in the ballet "Trilby."

*Compare the description of Parisian children at their sports and with their quarrels in Marcel Proust's "A la recherche du temps perdu."—P. H.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

VI. Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. Moussorgsky wrote to Stassov: "I hope to get Hartmann's Jews."

(This episode particularly attracted Ravel. Pierre d'Alheim in his "Moussorgsky" (Paris, 1896): "Two Jewish melodies, one replying to the other. One of them is grave, imposing, decisively marked; the other is lively, skipping, supplicating. One cannot be deceived in the two persons: one of them, the portly one, walks square-toed, like a dog with a pedigree; the other, the thin one, hurries along, dwarfs himself, twists about, like a puppy. He revolves in a funny way, courts a look from the other, begs. There is no doubt about them, one sees them—and the barking of the fat one who frees himself, in two triplets, from the bore, proves that Moussorgsky could draw from the pianoforte, as from the voice, as from the orchestra, comical effects.")

VII. Limoges. The Market-place. Market women dispute furiously.

VIII. Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently in the interior."

(" 'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme."—*Calvocoressi.*)

"IX. The Hut on Fowls' Legs. The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar."

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

(In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Calvocoressi calls attention to the middle section, Andante Mosso, as presenting an example of purely musical suggestion that is perhaps unique in the composer's instrumental work. "It is important to note that this piece, with the mysterious atmosphere of the episode, is the only one after 'The Night on Bald Mountain' in which Moussorgsky invoked the fantastic creations of national folk-lore, dear to all his colleagues. Neither reverie, nor the picturesque elements of absolute music, suited his realistic temperament.")

"X. The Gate of the Bohatyrs at Kiev. Hartmann's drawing represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet."

* * *

When Hartmann died, Moussorgsky wrote on August 2, 1874, to Stassov about their common friend: "What a terrible blow! 'Why should a dog, a horse, a rat live on?'—and creatures like Hartmann must die! When Vitiuschka was last in Petersburg, I was walking home with him. . . . Dear old Vitiuschka turned white and leaned against the wall of a house. As I know that feeling by experience, I asked him (*carelessly*): 'What's the matter?' 'I can't breathe,' answered Vitiuschka. And in spite of that, as I know how prone artists are to get nervous heart-attacks (palpitations), I said, *still carelessly:* 'When you've got your wind again, old boy, we'll go on!' That was all I could say, when I knew that his death-warrant had

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

been signed! What clumsy fools we are! . . . When I recall that talk, I feel wretched, because it was fear that made me a coward—I did not want to frighten Hartmann, and so behaved like a schoolboy. Believe me, Generalissimo, I acted to our friend Hartmann like a silly fool. Cowardly, helpless, mean! A man—and such a man—feels ill, and one comes to him with a silly 'Old boy,' and unmeaning, commonplace words, and feigned indifference, and all the rubbishy social conventions! And the root of all that is just vanity, the base coin of society. I shall not soon forget what happened, it will haunt me—perhaps I may grow wiser in time.

"That is the mischief of it all—that we never see the danger until a man is drowning or at the point of death. Man is a blockhead! And if he had a forehead seven feet high, he would still be a hopeless blockhead! All we little, little men are fools; so are the doctors, who strut about with the importance of gobbling turkeys, settling questions of life and death.

"This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True . . . but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onions, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created*—one must be a rascal to revel in the comforting thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation—it is a rotten morality! If Nature is only coquetting with men, I shall have the honor of treating her like a coquette—that is, of trusting her as little as possible, keeping all my senses about me when she tries to cheat me into taking the sky for a fiddlestick—or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is—like an old worn-out hag, for whom anyone is good enough, since she has no choice.

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

"There again—what a fool I am! Why be angry when you cannot change anything? Enough, then—the rest is silence. . . ."

This letter, which might have been spoken by one of Dostoievsky's men, is in Paul England's translation of Oskar Von Riesemann's "Moussorgsky," to which we have already referred. One cannot praise too highly this book for its critical acumen, wealth of information, and biographical interest.

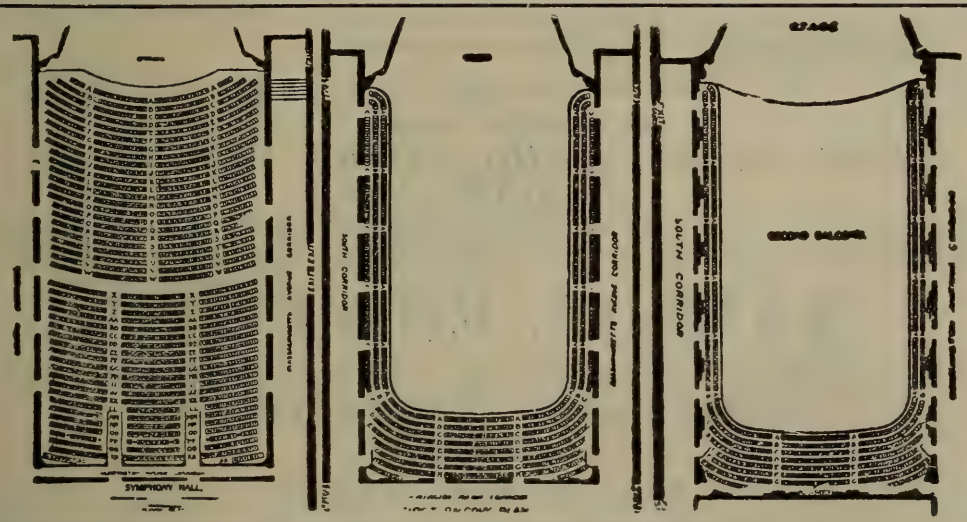
* * *

M. Calvocoressi has much to say about rhythm as the source of Moussorgsky's inspiration.

"The human movement and gesture have in all times provided rhythmic models for music. Furthermore, as gesture belongs to the natural language of the emotions, music offers with it essential and intimate correspondence, the correspondence of expression. This is why one has often neglected to notice the material, rhythmic correspondence, which nevertheless exists. According to the peculiar temperament of the composer, this descriptive music of a pantomimic order, born of a subject offering suggestions of emotional movements and gestures, will be emotionally inspired, and the rhythmic correspondence will be accidental; or, on the contrary, the rhythmic transposition will dominate, and expression, emotion will be only secondary; it will result from the creation of a subject's equivalent.

"Thus conceived, this music, first of all graphic, not pretending to raise itself by generalization above the subject that inspired it, will best answer the needs of a realistic temperament, ambitious for immediate representation, a temperament that elaborates as little as possible what it observes. And this is nearly the only method of Moussorgsky in his instrumental works, or at least in those that are interesting.

"Regard closely these works, and you will see beyond doubt, that imagination as a motive has alone been capable of stirring the musical invention of the composer. Rhythmic transpositions, as a principle, provide a composer only units, themes to develop; the development should remain autonomous; so Moussorgsky cannot



go very far. Once he has obtained his theme, he does not derive much from it, from inability to develop it, from want of feeling the emotional effusion that, more than the faculty of transposing rhythms, gives birth to a musical work (see, for example in 'Pictures at an Exhibition' the piece entitled 'Bydlo' whose theme is very poetic). Moussorgsky's imagination cannot even make definite an indefinite rhythmic suggestion (see 'At the Tuileries,' 'The Market at Limoges'). If rhythmic suggestion is absent, his music has not the slightest interest (see 'The Old Castle').

"On the other hand, subjects of a pantomimic order furnished Moussorgsky with a whole succession of motive-images more or less co-ordinated, and they, sustaining his musical imagination nearly as much as a text would have done, suggested no longer simple elements, but a frame. His best instrumental pieces have no other origin. . . .

"The study of the curious suite 'Pictures at an Exhibition' is especially significant from the point of view of this tendency toward graphic representation of movements and gestures."

build up

your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

SAMUEL ENDICOTT
DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING
Studio: 402 PIERCE BUILDING

Next week the orchestra will give concerts in Reading, Washington, Baltimore, Brooklyn and New York. The next regular pair of concerts will take place on February tenth and eleventh.

Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 10, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 11, at 8.15 o'clock

Mendelssohn . Overture, "The Hebrides" ("Fingal's Cave") Op. 26

Gruenberg . . . . . Symphony No. 1, Op. 17

I. Allegro maestoso.
II. Allegro vivace e molto leggiero.
III. Lento sostenuto—e molto maestoso.
IV. Allegro risoluto e marcato.

Mozart . . . Concerto in C major for Pianoforte and Orchestra (Koechel No. 467)

I. Allegro maestoso.
II. Andante.
III. Allegro vivace assai.

Johann Strauss . . . . . { Perpetuum Mobile / Frühlingstimmen, Waltzes

SOLOIST
WALTER GIESEKING

There will be an intermission after the symphony.

A lecture on this programme will be given on Thursday, February 9, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Coming in February!

Sunday
FEB. 5
at 3.30

JOHN GOSS and his LONDON SINGERS

In a Programme of—rare sea shanties, slave songs, lieder, highland melodies, nursery rhymes, street cries, ballads, folk songs, army songs, carols, rounds, and both old and new songs from Spain and France.

(Tickets, $1, $1.50, $2.00)

Sunday
FEB. 12
at 3.30

PADEREWSKI

Sunday
FEB. 12
at 8.30

PAUL WHITEMAN

AND HIS ORCHESTRA
IN A NEW CONCERT PROGRAMME

Sunday
FEB. 19
at 3.30

HALL JOHNSON CHOIR

Tuesday
FEB. 21
at 8.30

LOTTE LEHMANN

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

Four Brilliant Years

AT THE VERY BEGINNING, Nikisch astonished many staid Bostonians by conducting without a score. Things that critics wrote in the press accomplished nothing as far as influencing his methods, programmes or the work of the Orchestra itself were concerned, for Nikisch made it a particular point not to read criticisms. There were, however, faint rumblings to the effect that the Boston Symphony Orchestra was fast losing much of the mastery of its collective effort. Yet there were others who contended that the Orchestra needed a bit of relaxation after a half decade under that severest of disciplinarians . . . Gericke. The Boston Symphony Orchestra, under Nikisch, continued to play in other parts of the country. Its appearance usually meant "standing room only." The spring of 1893 Nikisch left Boston to become conductor of the Royal Opera at Budapest. His four years in Boston were said to constitute "a brilliant and stimulating period." "When at his best," wrote a critic of the day, "he was simply glorious."

★ ★ ★ ★

Many people who wish to free themselves from the care of their investments so as to devote more time to the pursuit of business, or the enjoyment of leisure, are appointing Old Colony Trust Company Trustee under a Living Trust Agreement.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 677

Programme 681

List of Subscribers to the Deficit and Endowment Funds . 699

Analytical Notes by Philip Hale:

Mendelssohn . . Overture, "The Hebrides" ("Fingal's Cave"), Op. 26 682

Gruenberg . . Symphony No. 1, Op. 17 692

Walter Gieseking: Biographical Sketch . . . 698

Mozart . Concerto in C major for Pianoforte and Orchestra (Koechel No. 467) . 704

Entr'acte: The Orchestra Monotone: A Plea for Variety (The London *Times*) 708

Johann Strauss . . { Perpetuum Mobile . 713
Frühlingstimmen, Waltzes 714

Advance Programme 717

Special Concert Announcements . 718–721 and back cover

Teachers' Directory 722–724

Personnel . . . . . Opposite page 724

Chandler & Co.

Famous for Style for Over a Century

Crisp New Prints
Bright Rough Crepes
Beaded Silk Crepes

IN HALF SIZES

$19.75 *and* $25

—**Tiny designs** with beautiful precision are not only vastly smart but just right for "little women." They appear in dresses with the new straighter skirts and box-like jackets.

—**Those grand tailored dresses** that every woman must have to be really well groomed . . . are especially smart in the new rough crepes.

—**Dolman sleeves** are bright with beads from neckline, the only ornamentation necessary on these dresses with simple, youthful lines.

Half sizes—16½ to 28½

Sketched: This dress is youthful from the knot of the scarf to the three-quarter sleeves so cleverly set in. Inspired, too, in the matter of its three-colors . . . blended from conservative to daring combinations

$19.75.

THIRD FLOOR

Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 10, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 11, at 8.15 o'clock

Mendelssohn . Overture, "The Hebrides" ("Fingal's Cave") Op. 26

Gruenberg . . . . . Symphony No. 1, Op. 17

I. Allegro maestoso.
II. Allegro vivace e molto leggiero.
III. Lento sostenuto—e molto maestoso.
IV. Allegro risoluto e marcato.

(First Performance)

Mozart . . . Concerto in C major for Pianoforte and Orchestra (Koechel No. 467)

I. Allegro maestoso.
II. Andante.
III. Allegro vivace assai.

(Cadenzas by Busoni)

Johann Strauss . . . . . { Perpetuum Mobile / Frühlingstimmen, Waltzes

(The Waltzes for the first time at these concerts)

SOLOIST

WALTER GIESEKING

BALDWIN PIANO

There will be an intermission after the symphony.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SECOND CONCERT OVERTURE "THE HEBRIDES," OR "FINGAL'S CAVE"*
OP. 26 . . . . . FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn saw Staffa and Fingal's Cave on August 7, 1829. He at once determined to picture the scenes in music. He wrote to his sister on that day: "That you may understand how extraordinarily the Hebrides affected me, the following came into my mind"; and he then noted down twenty-one measures in alla breve, which coincide for the first ten and a half measures with the later measures in 4-4. (It was at the time that he wrote the beginning of the so-called "Scotch" symphony. He worked on the overture early in September 1829, at Coed Du a country seat near Chester; later at London; but the bulk of composition was at Rome from the fall to December 16, 1830, when he dedicated the work to Franz Hauser, so certain biographers tell us; but W. A. Lampadius quotes a letter written by Mendelssohn on November 16, 1830 in which he says he has completed the overture; also a letter dated December 20: " 'The Hebrides' is done at last and is a curious thing."† Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831–32, tells how Mendelssohn brought to him the sketched score. "He told me how the thing came to him in its full form and color when he

*This is the complete title as originally given to the overture by the composer.

†He had written to his father from Rome on December 10, 1830, that as a present to him for his birthday he thought he would finish his old overture, "The Solitary Island."

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

saw Fingal's Cave; he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a pianoforte in the room; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the pianoforte for a moment; when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years." Hiller was mistaken about the place and time of completion.

Mendelssohn took the score to Paris. He wrote (January 12, 1832) that he did not produce it then, because it was not "quite right": "The middle portion in E (forte) is too stupid, and the whole workingout smells more of counterpoint than of train-oil, sea-gulls, and salt fish, and must be altered."

The overture was first performed on May 14, 1832, from manuscript, in London, at the sixth concert of the Philharmonic Society at Covent Garden. Thomas Attwood conducted. The composer wrote: "It went splendidly, and sounded so droll amongst all the Rossini things."* The *Athenæum* said that the overture as descriptive music was a failure. George Hogarth wrote in his history of

*S. S. Stratton says that Mendelssohn gave the original score to Moscheles; that "some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn" by S. S. Stratton (p. 204) (London, 1901) and Mendelssohn's Letters to I. and C. Moscheles (pp. 76, 83) (Boston, 1888).

CONTEMPORARY PIANO MUSIC

	Net
ROY E. AGNEW, Contrasts. Piano cycle by a leading Australian composer	$1.00
EDWARD BALLANTINE, Variations in the Styles of Ten Composers on "Mary Had a Little Lamb." A masterpiece of tonal humor	1.00
MARTON BAUER, Op. 15, Six Preludes. An outstanding concert work	.75
ROBERT BRAINE. Op. 17, The Sea. Based on Tennyson's "Break, Break"	.60
ELLEN COLEMAN, Poems and Pictures. Played by Smeterlin, Borovsky and others	1.00
CHARLES DENNÉE, Op. 43. Modern Pianoforte Etudes in Waltz Form	1.25
ARTHUR FOOTE, Op. 37, No. 1. Prelude-Etude for the Right Hand	.50
FÉLIX FOX, { **Fantaisie lyrique** / **Impromptu-Serenade** } Admirable recital and teaching numbers, each	.50
LEE PATTISON, Told in the Hills. "May prove to be the 'Woodland Sketches' of its day. Who knows?" Musical America	1.00
JOHN PENNINGTON, Alpine Scenes	.60
F. ADDISON PORTER, Op. 34, Meditation	.50
THEOPHIL WENDT, Valse Glissando on Black Keys	.60

TECHNICAL WORKS

ERNEST HARRY ADAMS, Modulatory Scales in Sixths and Tenths	.75
I. PHILIPP, Technical Practice. Planned for half hour periods	1.00
F. ADDISON PORTER, Op. 35, New Progressive Octave Exercises	.75
TRYGVE TORJUSSEN { **Op. 56. Impromptu Etudes**	.75
Op. 65. Fifteen Etudes	1.00

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

the Philharmonic Society (1862): "It at once created a great sensation—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture*; and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and found the key of B minor well suited to the purpose.

The overture has borne various titles. When it was first performed in London it was called "The Isles of Fingal"; later at Berlin (January 10, 1833) and Leipsic (February 13, 1834), "Overture, 'The Hebrides' ('The Isle of Fingal')." At a Gewandhaus (Leipsic) concert on December 4, 1834, it was called "Ossian in Fingal's Cave."

The first performance in Germany was at Berlin on January 10,

*The programme was as follows: Part I.: Beethoven, Symphony No. 7; Mozart, Air, "Qui sdegno" (H. Phillips); Blaketka, Concertstück for pianoforte (Leopoldine Blaketka); Rossini, "Una voce poco fâ" (Mme. Cinti-Damoreau); Mendelssohn, "The Isles of Fingal." Part II.: Mozart, Symphony, G minor; Donizetti, "Tacqui allor," from "L'Esule di Roma" (Mme. Cinti Damoreau); Onslow, String Quintet (Messrs. Bohrer, Watts, Moralt, Lindley, and Dragonetti); Rode, Air and Variations (Mme. Cinti-Damoreau); Romberg, Overture, T. Attwood conductor; Spagnoletti, leader. Leopoldine Blaketka, at the age of eighteen, who was making a sensation in the 20's and 30's, played Beethoven's pianoforte concerto in B-flat major at Vienna early in 1821. She published about seventy compositions, and her opera "The Brigands and the Singer" was produced at Vienna in 1830. Born near Vienna in 1809, she played in public when she was eight years old. Having toured Europe with great success she became a teacher at Boulogne in 1840. She died in 1887. Mme. Cinti-Damoreau happened to be in London in 1832 with a French opera company. She was then described as a pretty woman with too small a voice for Covent Garden.

DITSON PUBLICATIONS Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

1833, at the third of the concerts given by Mendelssohn for the Orchestra's Widows' Fund.

The first performance by the Paris Conservatory Orchestra was on February 20, 1842.

The first performance in the United States was at New York by the Philharmonic Society, November 16, 1844.

The overture was performed in Boston at a concert of the Boston Academy of Music on February 22, 1845. When it was played at a concert on March 15, of that year, the programme contained this explanatory note: "This piece seems to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it." The annotator was a cautious person.

Chiefly on account of this overture Wagner characterized Mendelssohn as a *"feinsinniger Landschaftsmaler,"* an exquisite landscape painter. (See "La Musique dans la Nature" by H. Lavoix, the younger (Paris, 1873); also "Les Musiciens paysagistes" by Jules Carlez (Caen, 1870); and for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.)

The orchestral parts were published in May, 1834. The score, published in April, 1835, calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The form is that of the regular overture. The first theme enters at the beginning and is given to violas, violoncellos, and bassoons (B minor); the second theme enters in D major (clarinets, bas-

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

A Veritable Treasure Trove . . .

of Spring Wear Things for unsuspecting Bostonese

NOW . . .

at Hurwitch Bros.

So New . . . So Advanced we vouch there is nothing quite like them elsewhere.

soons, and violoncellos). The conclusion theme is practically a rhythmic variation of the first. It enters fortissimo for full orchestra, D major, and leads to a fanfare for horns and trumpets which ends the first part. The working-out section begins pianissimo with the first theme for violas, violoncellos, and double-basses against tremulous harmonies for violins. Each phrase is answered by a call from wind instruments. This call soon resembles part of the first theme. William Foster Apthorp wrote: "The effect of the fragments of the theme in the lower register of the strings against the tremulous accompaniment of the violins—all kept in a mysterious pianissimo—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of *'grande paysagiste'* that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music. There is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud and soft, staccato and legato, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch

"BUT WHAT SHALL I DO?"

This question was asked me by a retired gentleman of age 60, who with his wife aged 61 had been enjoying an income of nearly $3,500 a year from investments.

He had previously told me that his income had been cut nearly in half by reason of dividend shrinkages, and that he had had to sell a few securities to meet current obligations.

"Why don't you invest half your capital in a *joint and survivorship annuity?*" was my reply. "An annuity, you know, distributes accumulated principal in an orderly manner, instead of the haphazard method you must use from now on."

He took my advice.

$30,000 now gives them over $2,100 a year, and *will* as long as both or either shall live, restoring the income to practically its previous level.

If you have a similar problem, maybe we can help you.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

will

put you in

Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.

Slattery's

Opposite Boston Common

his imagination but very little to shut his eyes and see the whole picture, hear the birds scream, and the winds whistle, smell the salt seaweed on the rocks."

The third part of the overture is somewhat shortened from the first. Soon after the second theme it leads to a short coda.

A CONSERVATIVE VIEW

By Charles Villiers Stanford*

Mendelssohn is one of the only outstanding composers who had his greatest success in lifetime. His music, always finished to the smallest detail, always picturesque when written under inspiring conditions (Wagner called him a consummate landscape painter), and invariably careful not to outstep the limitations of his genius, does not as a rule retain its first appeal in subsequent repetition. His trick (and all composers are human enough to have tricks) was the dangerous one of perpetual and unvaried repetition of phrases and even of bars: a habit which probably had its source in his Hebrew blood. This trick was of course seized upon by his admirers and imitators, and exploited to death, and it grew upon Mendelssohn as his years increased. He possessed great reverence for his predecessors, but no great depth of invention or design in himself; he was always a supreme artist endowed with exceptionally good taste.

*From "A History of Music," by Stanford and Forsyth (New York, 1916).

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays
Boston
Temple place
Eleven

men ask: "Did you get that at Jays?"

With regard to his contemporaries, he was not so farsighted, or at least he did not show his appreciation for the best of them, if he felt it; and it is difficult to imagine that so gifted a brain as his could be blind to the importance of the creations of Schumann, merely (as he went so far as to say) considering them amateurish, or could ignore the flashes of genius in early Wagner.* But he was an out-and-out purist, and probably resented all attempts at experiment. In England he more or less crushed native individuality, not by Handelian methods, but by the glamour of his works. Few escaped his influence until late in the nineteenth century. Oddly enough, he himself keenly disliked being imitated, and his personal relations with the most prominent of his disciples were sometimes strained in consequence. His meteoric career, though of infinitely less value and less enduring influence than Mozart's, was a distinct factor for keeping the standard of the art on the highest possible level. Therein he reflected the high-souled nature which he most assuredly possessed.

* * *

His (Gounod's) relations with Mendelssohn were more transparent, since he owes to him that method of developing the melody in sequences which is so convenient when one is not in the mood.—CLAUDE DEBUSSY, in *Musica,* July, 1906.

* One might add, Mendelssohn's supercilious and ignorant attitude towards Berlioz.—P. H.

RICHARD O. WALTER

Specializing in Annuities with
The Equitable Life Assurance Society of the U. S.

For "Informative" Interview — without obligation
Telephone HANcock 6200 Call or write 100 Milk Street, Boston

Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-rent, high-tax district; we have avoided all frills; we are fortified with cash. We are direct importers. This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

PRAY'S

646 Washington St., opp. Boylston St.

SYMPHONY NO. 1, OP. 7 . . . . . LOUIS GRUENBERG

(Born in Russia on August 3, 1883; living in Brooklyn, New York)

Mr. Gruenberg has written the following note:

"It is with mingled feelings that I now look back upon a composition about to receive its first performance, which was written so many years ago, and which is so different in feeling, technique, and subject matter to what I do today. Originally composed in 1919, the symphony was revised as late as 1929, when various parts of it were newly orchestrated and a complete new third movement was inserted in place of a previous Passacaglia. Although classical in form, an attempt was made nevertheless to mould logically the entire work into more of a homogeneous whole than is usually the case in the classical symphony—by utilizing themes from the first movement into the second, themes from the first and second movements into the third, finally combining them all in the fourth. This seemed an improvement on the four unrelated compositions usually comprising a classical symphony.

"However, form can ever only be a frame for a work of art, material matter alone being of enduring value."

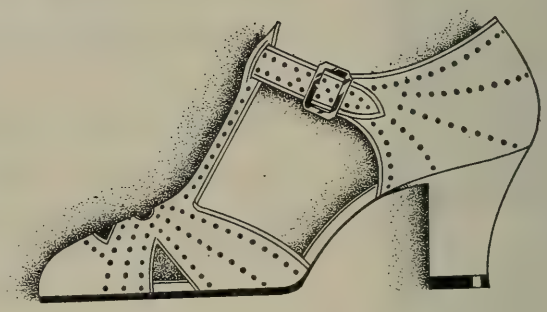
* * *

Mr. Gruenberg is known to the audiences of the Boston Symphony Orchestra by his symphonic poem, "The Enchanted Isle,"

footwear for

SOUTHERN WEAR

at the



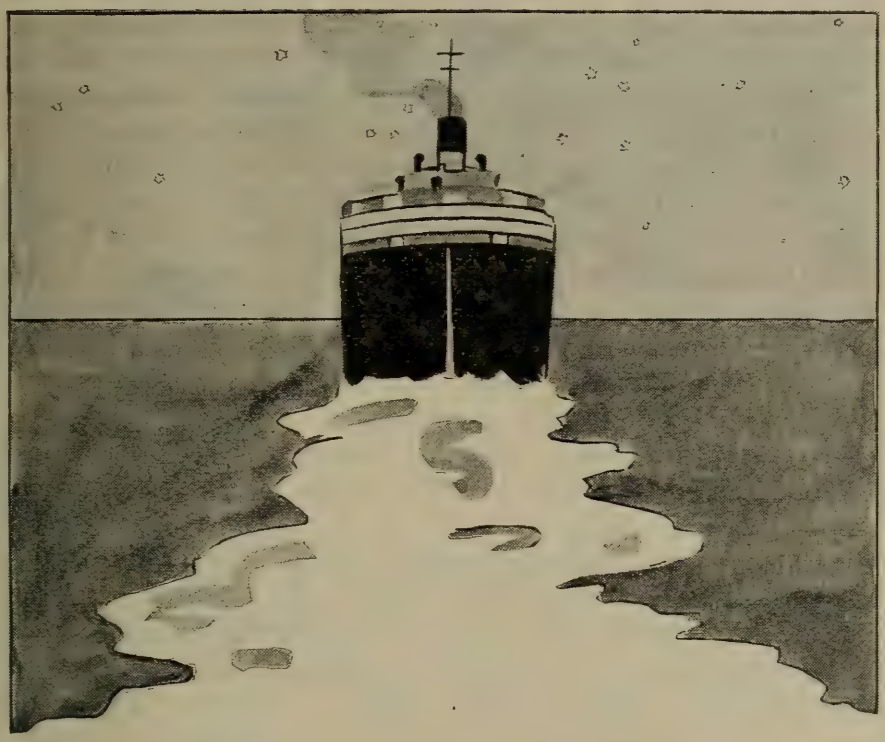
$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square



Ten days at St. Georges, or five months going 'round the world!

Stearns' for

Cruise Clothes

Know your clothes are absolutely correct for each occasion and every climate, and then relax and enjoy every minute of your holiday! Let us help you assemble Harris Tweeds for cool days on shipboard, gay prints for afternoons on deck, cool cottons for tropical mornings, pastel frocks for spectator sports, bathing suits, and for each costume, the right hat and accessories.

R. H. STEARNS CO.

performed on November 8, 1929, and his "Jazz" Suite, February 21–22, 1930.

Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies, but studied afterwards at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. He also studied composition at Berlin with Fr. E. Koch. Having toured in European countries as a pianist, he returned to the United States with Busoni. In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." He is one of the founders of the American Composers' Guild; a director of the International Composers' Guild; president of the United States section of the International Society for Contemporary Music.

The list of his compositions includes*:

Orchestral: Vagabondia (1920).† Jazz Suite (1925). Symphony No. 1 (1926). Enchanted Isle (1927). Music to an Imaginary Ballet (1929). Nine Moods (1929).

Chamber Orchestra: "Daniel Jazz" (1923), for tenor and eight instruments. "Creation" (1924), for baritone and eight instruments.

Mr. Gruenberg writes concerning his ballet, "the book which I wrote myself standing in the way of a production."

Chamber Music: Violin Sonata, No. 1 (1912). Violin Sonata,

*We are partly indebted for this list to "American Composers," by Clare Reis (2d Ed. 1932).

†First performance by the Prague Philharmonic.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

No. 2 (1919). Suite for Violin and Piano (1920). String Quartet, "Indiscretions" (1922) (performed at Paris, Brussels, Berlin, Budapest, New York, Philadelphia, Chicago, Worcester). String Quartet, "Diversations" (1930), revised. Piano Quintet (MS.). Jazzettes (MS.).

Stage Works:

"The Witch of Brocken" (text by Malkousky) (1912).

"The Bride of the Gods" (text by F. Busoni) (1913) (MS.).

"The Dumb Wife," based on Anatole France's "Comédie de celui qui épousa une femme muette," a play produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. de Pouzols taking the part of Catherine. The play was seen in Boston, with Lillah McCarthy as Catherine, in the translation made by Curtis Hidden Page for Granville Barker. Mr. Gruenberg writes that his opera was never produced because of failure of obtaining the performing rights.

"Jack and the Beanstalk" (text by John Erskine) (New York) (1930).

"The Emperor Jones" (1932). Libretto adopted by Gruenberg from Eugene O'Neill's drama of the same name. Metropolitan Opera House, New York, January 7, 1933. Brutus Jones, Emperor, Lawrence Tibbett; Henry Smithers, Marek Windheim; An Old Native Woman, Pearl Besuner; A Congo Witch Doctor, Hensley Winfield. Conductor, Tullio Serafin.

* * *

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

This may be the one opportunity of your life to

buy a

STEINWAY GRAND PIANO

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years*. And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

There is mention elsewhere of a piano concerto, songs, and piano pieces.

* * *

"Daniel Jazz," produced at the Festival of the International Society for Contemporary Music held at Venice, has been performed at Prague, Paris, Berlin, Vienna, London, New York, Philadelphia, Detroit.

It was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem: Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlieder" (Miss Torpadie, singer; Mr. Tillotson, pianist).

Walter Gieseking, pianist and composer, was born at Lyons, France, on November 5, 1895. His father was a German physician who moved to the French-Italian Riviera, and there the boy grew up. In 1911 he began to study piano-playing seriously, taking lessons of Karl Leimer at the City Conservatory of Music at Hanover, where the parents were then living. He soon became known as a concert pianist distinguished by catholicity of taste in his pro-

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	42,344.60
Balance needed	$25,207.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabe
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

ceed its income. These concerts are made possible only e operating deficit. A list of those who have subscribed

es, Mrs. Ralph E.
ess, Mrs. Arthur A.
eis, Mrs. George H.
c, Jerome D.
h, Mrs. Allen
h, Miss Katharine
, Mr. and Mrs.
Donald McKay
Horace W.
ingham, Dr. and Mrs.
angdon
ingham, Mrs. Louis A.
Mrs. Homer
er, Miss Edith F.
er, Miss Ethel R.
is, Mrs. Freeman H.
, Miss Elizabeth M.
a, Mrs. W. A.
E. Howard
rd, Heinrich
, Mrs. K. H.
t, Miss Helen C.
l, Miss Rosamond
st, Olive B.
Miss Ellen A.
e, Mrs. G. L.
Mrs. Edwin, Sr.
in, Mr. and Mrs.
ederic S.
Miss Eleanore P.
ld, Dr. G. Philip
n, Miss Isabella
Miss Lavinia R.
Reginald
Mrs. Russell
igh, Mrs. Chester N.
igh, Mrs. Henry V.
, Miss Josephine
, Mrs. E. A.
Mrs. George A.
Mrs. H. S.
ell, Miss Emily
ell, Mr. and Mrs. N.
nrose
on, Miss Ruth W.
, Miss Jenny L.
g, Emor H.
a, Miss Lilian
an, Mrs. Henry I.
ll, Miss Mary A.
d, Mrs. Sydney
uck, Miss Mary K.
, Mrs. Clarence G.
s, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A
Wheeler, Miss Eunice
Wheelwright, Miss Mary C
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston

Newberry, John S., Jr.

grammes, his interest in the music of the younger composers, and his interpretation of "impressionistic and expressionistic music." Among his compositions are a quintet for piano and wind instruments, piano pieces, and songs.

Mr. Gieseking's first recital in the United States was at New York on January 10, 1926. On the 17th of that month he played there, with orchestra, Hindemith's concerto. He gave a recital in Boston on February 6, 1926, when his programme comprised music by Bach, Scarlatti, Schumann, Busoni, Debussy. On January 14, 1927, he played at a concert of the Boston Symphony Orchestra, in Boston, Mozart's Concerto, C major (K. 467), and Casella's Partita for piano and orchestra—Mr. Casella, guest conductor.

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay, A. D.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

On November 28, 1930 he played with the Boston Symphony Orchestra in Boston, Dr. Koussevitzky conductor, Beethoven's concerto No. 5 in E-flat major.

He has played with the leading orchestras in this country and in Europe and has given many recitals.

CONCERTO, C MAJOR (K. 467) FOR PIANO AND ORCHESTRA

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This concerto was composed on March 9, 1785, at Vienna. It was played by Mozart on March 12 of that year. His father heard the performance and described the beauty of the performance and how the audience applauded, many moved to tears. The orchestral accompaniment calls for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro maestoso, C major, 4-4.
II. Andante, F major, 4-4.
III. Allegro vivace, C major, 2-4

* * *

From Mozart's letters, one learns something about his own manner of playing the piano:

"Herr Stein sees and hears that I am more of a player than

A Worthy

Signature in Furs

W. V. SLOCUM

Furrier -:- Designer

647 BOYLSTON STREET
BOSTON

Beecke*—that without making grimaces of any kind I play so expressively that, according to his own confession, no one shows off his pianoforte as well as I. That I always remain strictly in time surprises everyone; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play, the left hand always follows" (1777).

About Nannette Stein's playing: "She sits opposite the treble instead of in the middle of the instrument, so that there may be greater opportunities for swaying about and making grimaces. Then she rolls up her eyes and smirks. If a passage occurs twice, it is played slower the second time; if three times, still slower. When a passage comes, up goes the arm, and, if there is to be an emphasis it must come from the arm, heavily and clumsily, not from the fingers. But the best of all is that when there comes a passage (which ought to flow like oil) in which there necessarily occurs a change of fingers, there is no need of taking care: when the time comes you stop, lift the hand and nonchalantly begin again. This helps one the better to catch a false note, and the effect is frequently curious" (1777). Nannette was then eight years old.

At Aurnhammer's: "The young woman† is a fright, but she plays

*Ignaz von Beecke (Becké) born in 1733, died in 1803, army officer, himself an excellent pianist, friend of Gluck, Jomelli, and Mozart, was a voluminous composer.

†Josepha Aurnhammer, famous pianist in her day, composer of piano pieces, married one Bösinhönig of Vienna in 1796.

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

ravishingly, though she lacks the true singing style in her cantabile; she is too jerky" (1781).*

"Whenever I played for him (Richter, a pianist), he looked immovably at my fingers, and one day he said, 'My God! how I am obliged to torment myself and sweat, and yet without obtaining applause; and for you, my friend, it is mere play!' 'Yes,' said I, 'I had to labor once in order not to show labor now.'" (1784).

"It is much easier to play rapidly than slowly; you can drop a few notes in passages without any one noticing it. But is it beautiful? At such speed you can use the hands indiscriminately; but is that beautiful?" (1778).

"Give me the best clavier in Europe and at the same time hearers who understand nothing or want to understand nothing, and who do not feel what I play with me, and all my joy is gone" (1778).

"The Andante is going to give us the most trouble, for it is full of expression and must be played with taste. . . . If I were her (Rose Cannabich's) regular teacher, I would lock up all her music, cover the keyboard with a handkerchief, and make her practice on nothing but passages, trills, mordents, etc., until the difficulty with the left hand was remedied."

* * *

Saint-Saëns, lover of irony and paradox, wrote a preface to his edition of Mozart's Pianoforte Sonatas, published at Paris in 1915, in which, after a discussion of the ornaments, he has this to say:

"One is accustomed in modern editions to be prodigal with *liaisons,* to indicate constantly legato, molto legato, sempre legato. There is nothing of this in the manuscripts and the old editions. Everything leads us to believe that this music should be performed lightly, that the figures should produce an effect analogous to that obtained on the violin by giving a stroke to each note without leaving the string. When Mozart wished the legato, he indicated it. In the middle of the last century, pianists were still found whose

*Beethoven found this fault with Mozart's playing.

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

TELEPHONE, CAPITOL 7219

playing was singularly leaping (as one may say). The old non-legato, being exaggerated, became a staccato. This exaggeration brought a reaction in the contrary sense, and this was pushed too far. . . .

"This music of Mozart during his early years is destitute of nuances; occasionally a *piano* or a *forte*; nothing more. The reason for this abstinence is because these pieces were written for the clavecin, and its sonority could not be modified by a pressure of the finger. Clavecins with two keyboards could alternate with *forte* and *piano,* but nuances, properly speaking, were unknown to them.

"In the 18th century, one lived more quietly than today, nor were there in music our modern habits of speed, which is often inflicted on ancient compositions to their great injury. It is necessary to shun in the case of Mozart this tendency to hurry the movements, as too often happens. His *presto* corresponds to our *allegro*; his *allegro* to our *allegro moderato.* His adagios are extremely slow, as is shown by the multiplicity of notes sometimes contained in a single beat. The *andante* is not very slow.

"It was the rule, in his time, not to put the thumb on a black key except from absolute necessity. This method of fingering gives to the hand great restfulness, precious for the performance of old music that demands perfect equality of the fingers.

"The first pianofortes were far from having the powerful sonority of the great modern instruments. Therefore, it is not always necessary to take Mozart's *forte* literally; it is often the equivalent of our mezzo forte."

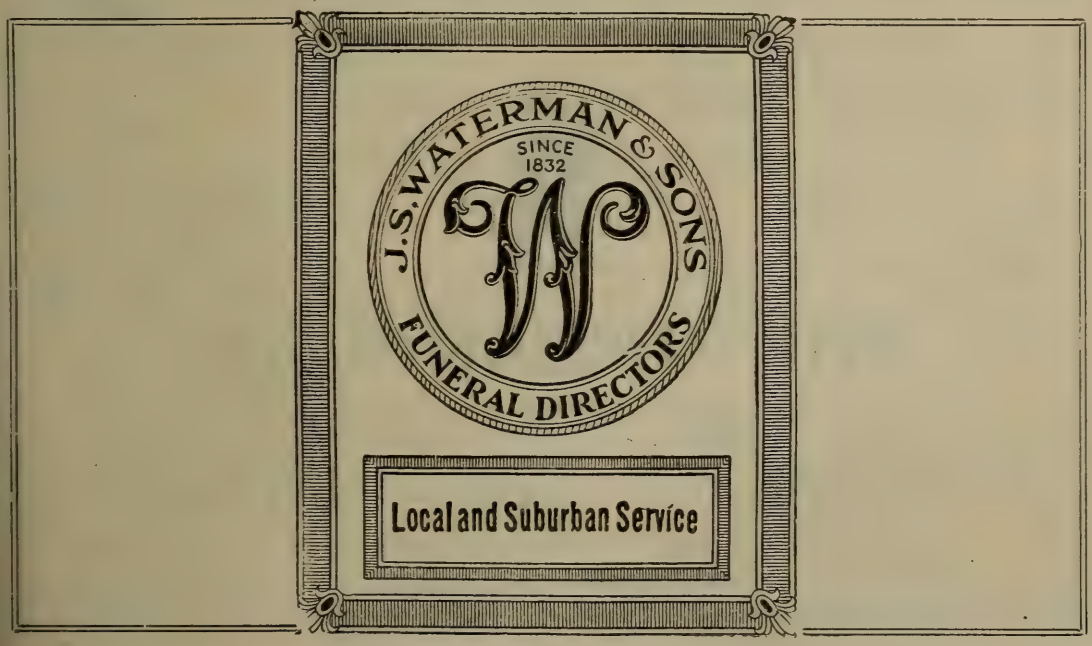
Compare with Saint-Saëns's definitions of various tempi, J. G. Walther's in his "Musikalisches Lexicon" (Leipsic, 1732):

"*Andante,* to go with equal steps. Somewhat faster than *adagio.*

"*Adagio.* Comfortably; slow.

"*Allegro.* Joyfully, in a lively manner; very often fast and flitting; but also, often, moderate, though gay and lively.

"*Presto.* Fast."



The indication *Allegro moderato* is not in Walther's "Lexicon," nor in Brossard's "Dictionnaire de Musique" (first edition, 1703; freely used by Walther). They define "moderato." Brossard: "With moderation, discretion, wisdom, etc.; not too loud, not too soft, not too quick, not too slow, etc."

* * *

These piano concertos by Mozart have been performed at concerts of the Boston Symphony Orchestra in Boston:

1883. March 22, C major (K. 503).
1886. February 19, D minor (K. 466). Mrs. H. H. A. Beach.
1915. April 24, D minor (K. 466). Ossip Gabrilowitsch.
1927. January 14, C major (K. 467). Walter Gieseking.
1929. February 8, A major (K. 488). Nicolai Orloff.
1930. December 12, A major (K. 488). Bruce Simonds.

The concerto in B-flat major (No. 4) has been performed at a concert of the orchestra in Cambridge (December 2, 1886); the concerto in D major (No. 26) on November 17, 1898.

The concerto in G major (K. 453) was performed at a concert in Philadelphia on March 14, 1921.

ENTR'ACTE

THE ORCHESTRA MONOTONE: A PLEA FOR VARIETY

(The London *Times*)

London's three orchestras have all issued elaborate schemes for the winter, and two of them have begun to put them into effect. Already it is being questioned whether there will not be a richer banquet of orchestral performances than the public is able to

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

digest, and already critical parties are being formed to pit one against another and to extol one conductor by the abasement of all others. There are signs that we are entering on a new phase of the old Handel-Buononcini controversy, since to-day orchestras and their conductors take the places held by opera composers and singers in the eighteenth century.

Strange all this difference should be
'Twixt Tweedledum and Tweedledee.

By the end of the season some wit may be able to offer an up-to-date version of Byrom's famous epigram.

What strikes the eye of the casual reader of these schemes is that they are all very much alike. The London Symphony Orchestra began with a blaze of originality in presenting Bach's "Art of Fugue" last week, but it cannot be expected to maintain that amount of luminosity. "Ein Heldenleben," with which the Royal Philharmonic Society proved the valour of its new orchestra last week, is to be given by both the B. B. C.'s orchestra and the L. S. O. in November, and César Franck's symphony is to get from these orchestras two performances within a fortnight. The name of Sibelius is conspicuous in almost every series of concerts, save the B. B. C.'s, and in view of the fact that Brahms was born 100 years ago next April every concert-giving institution is endeavouring by reiteration to induce some irreverent person to declare that he regrets the fact.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily and Sundays 75c., $1.00 Business Luncheon 50c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

The competition to secure public favour by performing the public's favourites inevitably has this result, but the danger is that such favour is apt to be worn down by repetition. Now that it is pointing so strongly in the direction of the symphonic form of which Brahms, Franck, and Sibelius are acknowledged, if divergent, masters, might it not be reinforced by other samples of the type from other minds? There are, for instance, the symphonies of Glazounov, eight in all, not one of which can be said to be really known by London concert-goers, though the last five at least were warmly received when they were first produced. It was with the Fourth in E-flat that Glazounov made his first appearance in England at a Philharmonic Concert in 1897. Stanford produced the Eighth at the Leeds Festival 10 years later. One is tempted to suggest that the Sixth, in C minor, which contains a delightful theme with variations as its slow movement, would be the one which would most readily recapture the public ear. And the moment one begins to look into the programmes of the 'nineties the name of Dvořák meets the eye. How long are his symphonies to be entirely eclipsed by the

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
655 BEACON STREET BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

DOLL & RICHARDS
NEW ENGLAND AND ITALIAN LANDSCAPE
By EVELYN CARTER
SELECTED CONTEMPORARY ETCHINGS
138 NEWBURY STREET BOSTON

"New World" with just an occasional resuscitation of the more delicate one in G? The symphony in D minor, with its dainty slow movement and its exuberant "Furiant" (Scherzo), was a favourite with the audiences who head it under Richter. After the hectic ebullitions of latter-day symphonic energy, both it and the one in F might come as a refreshing change.

The case of Dvořák suggests that yet another musical society should be founded for the purpose of rediscovering forgotten favourites. It should have nothing to do either with neglected works by famous composers or with works which have appeared with the label "First performance" and have never received a second. It should abide by contemporary judgments, acting solely on the principle that what found favour in its own day may deserve some favour now. Its committee, endowed it need hardly be said with unlimited funds, would begin by going carefully through the programmes of the Philharmonic Society, the Crystal Palace concerts, and other institutions of the last century to find what has dropped out of currency. It would make some strange discoveries. It might be called the "Cipriani Potter Society," for that would probably be the first un-

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

known name it would encounter. Cipriani Potter wrote nine symphonies, like Beethoven, Bruckner, and Mahler. Several of them were given repeatedly by the Philharmonic, and, crowning claim to remembrance, Wagner conducted one of them and approved (apparently also improved) it. This is what Wagner said of it:—

> I had to play a symphony of his, which entertained me by its modest dimensions and its neat development of counterpoint, the more so as the composer, a friendly, elderly recluse, clung to me with almost distressing humility. I had positively to force him into accepting the right *tempo* for the *andante* in his symphony, thus proving to him that it was really pretty and interesting. He had so little faith in his work, that he considered the only way to avoid the danger of boring people with it was to rattle through it at a disgraceful speed.

A strange being indeed, this modest composer must have seemed to Wagner, as he seems to us now! But the recollection of him suggests another point. Are there not modest composers to-day, possibly "elderly recluses," who sometimes write good things not just in the fashion of the moment, and who never get a ray of the limelight which our fine orchestras could shed on them? We can think of a few without forming a society to discover them, and if any conductor would like to know of them he has only to ask.

charles rennard hector
musical director
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

"Moto Perpetuo," Musical Joke, Op. 257 . . . Johann Strauss

(Born at Vienna, on October 25, 1825; died at Vienna on June 3, 1899)

"Moto Perpetuo" was performed in Boston for the first time at a concert of the Boston Symphony Orchestra on April 11, 13, 1895. Emil Paur was the conductor. The programme was as follows: Rubinstein, Symphony No. 5, G-minor ("Russian"). Langer, Introduction to the opera "Dornroeschen*" (first time in Boston). Bruch, Violin concerto No. 1, G minor (Ignatz Schnitzler, violinist). Johann Strauss, "Moto Perpetuo." Auber, Overture to "L'Enfant Prodigue."†

This Allegro in E-flat major (2-4 time), consists of a continuous development, with variations of a simple theme in galop time, "the 'perpetual motion' being suggested by the persistency of the regular rhythmic accompaniment of the galop, or *Schnell polka.* The ending is peculiarly original. As a piece of perpetual motion, it could not logically end at all; and indeed it does not end, it simply stops—in the middle of a phrase, as with one foot in the air." (William Foster Apthorp.)

*(Mannheim, 1873.)
†(Paris, 1850.)

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

WEEMAN, BEAL & HOLMBERG

. . IMPORTERS . .
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection

Guard Against Theft——
——and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

The piece is scored for piccolo, flute, two oboes, one E-flat clarinet, one B-flat clarinet, two bassoons, four horns, two trumpets, one trombone, a pair of kettledrums, triangle, Glockenspiel, tam-tam, harp and the usual strings.

FRÜHLINGSTIMMEN (VOICES OF SPRING) WALTZES, OP. 410

JOHANN STRAUSS

(Born at Vienna, on October 25, 1825; died at Vienna, on June 3, 1899)

These waltzes were played at a Pension Fund Concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 26, 1926. They appeared in Vienna, shortly after the production of Strauss' operetta "Der Lustige Krieg" (Theatre an der Wien, November 25, 1881). The Waltzes originally had words by Richard Genée. They are dedicated to the coloratura singer, Bianca Bianchini,* who sang them with great success at a concert in the

*Charitas Bianca Bianchini, whose real name was Bertha Schwarz, was born at Heidelberg, on January 28, 1858. She studied singing there with Music Director Wilczek, and later with Pauline Viardot in Paris, at the expense of Berrnhard Pollini, whose real name was Baruch Pohl. Born at Cologne in 1838, he came before the Cologne public as a baritone, but was better known as a director of Italian opera at Lemberg, St. Petersburg and Moscow. In 1874, he became the director of The Stadt Theatre at Hamburg. He died in Hamburg in 1897. He married Bianca some years before his death.

She made her début at Carlsruhe in 1873, as "Bärbchen" in "Figaro," sang in London; was engaged at Mannheim, then Carlsruhe, and in 1880 at Vienna. In 1902, she taught singing at the Munich Akademie der Tonkust, in the early twenties at the Salzburg Mozarteum.

Reduced Incomes
Require
Adjusted Expenditures

Budget Conferences by Appointment
S. AGNES DONHAM
Specialist in Income Management
87 BEACON STREET - BOSTON

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean
Degree of Bachelor of Music
FOUR-YEAR COURSE
Music Supervisor's
Certificate
TWO-YEAR COURSE
For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!
The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.
INDIVIDUAL OR CLASS INSTRUCTION
BERLITZ
SCHOOL OF
LANGUAGES
140 NEWBURY STREET
TEL. COMMONWEALTH 1814

Theater an der Wien, and later at The Royal Imperial Court Opera of Vienna, introducing them frequently in The Lesson Scene in the "Barber of Seville."

These waltzes were not appreciated at first by the great Viennese public, according to Ludwig Eisenberg, until "Baron Jean" a famous "Fiakerkunstpfeifer" took them up. They were very popular in Italy. Alfred Grünfeld, the pianist won friends for them by playing them in what were described as "The higher musical circles in Vienna." He also delighted in playing the "Fledermaus," also The Kaiser Waltzes.

* * *

Alfred Grünfeld, born at Prague, on July 4, 1852, studied at The Prague Conservatory and at Theodor Kullak's in Berlin, where he was appointed Royal Prussian Court Pianist. In 1913 he made Vienna his dwelling-place. Among his works are the operetta "Der Lebemann" (Vienna, 1903), the comic opera "Die Schönen von Fogaras" (Dresden, 1907), Hungarian Fantasia Op. 55 and other compositions for the piano. He came to Boston in the fall of 1891, and on October 30–31 played with the Boston Symphony Orchestra, Arthur Nikisch conductor, Rubinstein's Concerto in D minor, No. 4. (On November 12, 14, 18, 24 of that year, announced as "Court Pianist to the Emperors of Germany and Austria," he gave recitals in Boston Music Hall.) His playing of Rubinstein's concerto was described by the able critic Benjamin E. Woolf, in spite of the "energy

build up
your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

1
LIBERTY
SQUARE

BOSTON

Practically every
kind of Insurance
except Life
including Fidelity
and Surety Bonds

and brilliance" displayed, as "tricky and cold." The four recitals were given by him and his brother, Heinrich, violoncellist, born at Prague on April 21, 1855.

Heinrich was not noted for his modesty. It is said that returning to Vienna from a concert tour he met Moriz Rosenthal in a café.

"Moriz, how much do you suppose I made on my last tour?"

"Half" was Moriz's reply.

* * *

The soloists at the Boston Symphony Orchestra's concerts in Boston for the season of 1891–2 were as follows: SOPRANOS: Mme. Fursch-Madi, Marguerite Hall, Mrs. Henschel, Lillian Nordica. CONTRALTO: Amelie Joachim. TENOR: William J. Winch. VIOLINISTS: Messrs. Adamowsky, Brodsky, Kneisel (violin, also viola), Loeffler (twice), Camilla Urso. VIOLONCELLO: Alwin Schroeder. PIANISTS: d'Albert, Mrs. Beach, Busoni, Grünfeld, Paderewski (December 4, his first appearance in Boston), Sherwood. FLUTE: Charles Molé. HARP: Heinrich Schuecker.

For Schumann's "Manfred," the soloists were: Mrs. Nikisch, Wyman, Messrs. William Heinrich, Meyn, Lamson, Sargent, Hay.

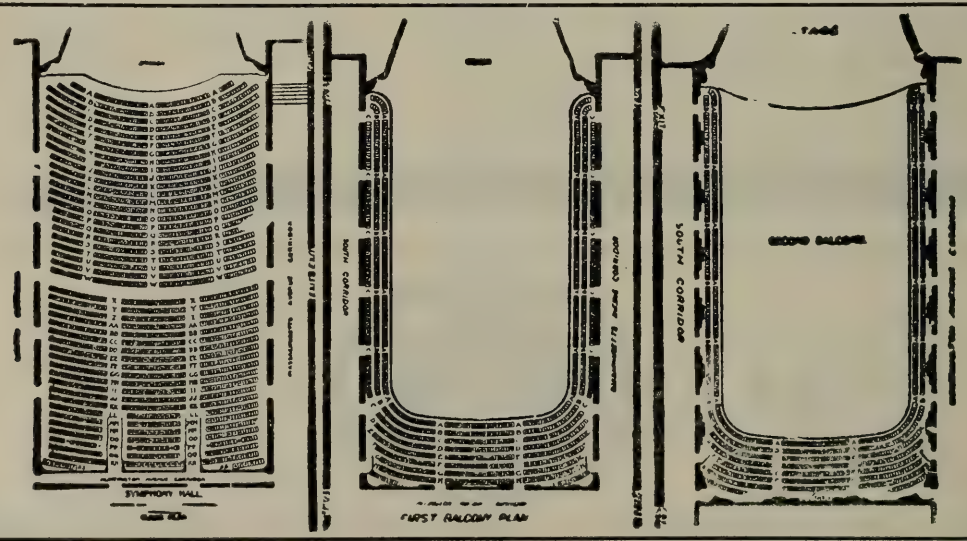
TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)



Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 17, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 18, at 8.15 o'clock

Wagner . . . . . Prelude to "Parsifal"

Wagner . . . Good Friday Spell from "Parsifal," Act III

Beethoven . . Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto; Prestissimo.

CHORUS

BACH CANTATA CLUB, G. Wallace Woodworth, Conductor

SOLOISTS

Olga Averino, Soprano — Robert Steel, Tenor
Nevada Van Der Veer, Contralto — Frederic Baer, Bass

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, February 16, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Next Sunday at 3.30

Only Appearance This Season

PADEREWSKI

ALL-CHOPIN PROGRAMME

Next Sunday at 8.15

PAUL WHITEMAN

AND HIS CONCERT ORCHESTRA

IN A SENSATIONAL NEW PROGRAMME

Sunday FEB. 19 at 3.30

HALL JOHNSON NEGRO CHOIR

"Never have I heard a group pour into its song the surging emotion, fervor, primitive naturalness and simplicity as did these twelve men and eight women . . . a revelation . . . an experience."—San Francisco *Examiner*

Tuesday FEB. 21 at 8.30

LOTTE LEHMANN

THE GREAT LIEDER SINGER

PROGRAMME

I. Von ewiger Liebe
Botschaft
Die Mainacht
Vergebliches Ständchen
. . . *Johannes Brahms*

II. An die Musik
Der Tod und das Mädchen
Ständchen
Der Erlkönig
. . *Franz Schubert*

III. Der Nussbaum
An den Sonnenschein
Ich grolle nicht
Aufträge
. . . *Robert Schumann*

IV. Morgan
Cäcilie
Traum durch die Dämmerung
Zueignung
Richard Strauss

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

A SUGGESTION

Following the reported resignation of Mr. Nikisch, in 1893, as Conductor of the Boston Symphony Orchestra, a unique suggestion was offered for the future conduct of the concerts. It appeared in the form of a letter to the "Transcript" by a correspondent who used the letter "X" as a pseudonym:—

"Instead of importing some obscure German musician, possibly brought up under the influence of a Wagner, Von Bülow, or Richter, and saturated with the musical traditions of an effete European civilization, let the concerts be conducted in turn by our various local music critics, both the regularly constituted and the self-appointed ones. It is safe to say we shall at last have an an exact musical embodiment of the ideas of Beethoven, Haydn, Mozart, and Mendelssohn. We shall hear, for the first time, everything played in the exact tempi intended by the composer (heretofore only known to himself and critics), and shall learn the true value of a thirty-second note as differentiated from a dotted sixty-fourth. Add to this, for the supervision of the programmes, a committee composed of those persons who know exactly what a symphony programme should be, and it seems certain that at length the efforts of our estimable fellow-citizen, Mr. Higginson, to provide Boston with orchestral performances of the highest grade, will be crowned with full success."

★ ★ ★ ★ ★

If you will read our publication, "Wills and Trusts," you will understand the benefits and safeguards of letting Old Colony Trust Company serve you as Executor and Trustee. This booklet will be sent to you promptly upon request.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 725

Programme 729

List of Subscribers to the Deficit and Endowment Funds . 747

Analytical Notes by Philip Hale:

Wagner . . . . Prelude to "Parsifal" 730

Wagner . Good Friday Spell from "Parsifal," Act III 744

Beethoven Symphony No. 9 in D minor, with final chorus of Schiller's Ode to Joy, Op. 125 753

Advance Programme 765

Special Concert Announcements . 766–769 and back cover

Teachers' Directory 770–772

Personnel . . . . . Opposite page 772

Chandler & Co.

Famous for Quality for Over a Century

Imported Laces

make these

Slips, Gowns

and

Pajamas

superb values at

$2 and $3

Gowns echo the newest evening fashions . . . one- and two-piece pajamas are charmingly lace trimmed . . . smooth-fitting slips with adjustable straps have lace vestees, appliques of dark laces. Sixth Floor.

Because of the nature of the music, and to commemorate the anniversary of the death of Richard Wagner, it is suggested that there be no applause after the excerpts from "Parsifal."

Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 17, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 18, at 8.15 o'clock

Wagner . . . . . Prelude to "Parsifal"

Wagner . . . Good Friday Spell from "Parsifal," Act III

Beethoven . . Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto; Prestissimo.

CHORUS
BACH CANTATA CLUB, G. Wallace Woodworth, Conductor

SOLOISTS

Olga Averino, Soprano
Nevada Van Der Veer, Contralto
Robert Steel, Tenor
Frederic Baer, Bass

There will be an intermission before the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

PRELUDE TO "PARSIFAL" . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was a private one in the hall of the Villa Wahnfried at Bayreuth, on December 25, 1878, to celebrate the birthday of Cosima Wagner. The Prelude was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882. "Parsifal," "a stage-consecration festival play" in three acts, book

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted.*

Wagner's version of the story of Percival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). We give portions of this exposition in a greatly condensed form.

*The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. The first performance of "Parsifal" in English at the Metropolitan Opera House, New York,—the translation was by Henry Edward Krehbiel,—was on February 19, 1920. Kundry, Mme. Matzenauer; Parsifal, Orville Harrold; Amfortas, Clarence Whitehill; Gurnemanz, Leon Rothier; Titurel, Palo Ananian; Klingsor, Adam Didur. Mr. Bodanzsky conducted. "There was no mechanical panorama of progress from the scenes preceding the hall of the Grail to the hall itself." Mr. Urban's scenery was adversely criticised by some.

CONTEMPORARY PIANO MUSIC

	Net
ROY E. AGNEW, Contrasts. Piano cycle by a leading Australian composer	$1.00
EDWARD BALLANTINE, Variations in the Styles of Ten Composers on "Mary Had a Little Lamb." A masterpiece of tonal humor	1.00
MARION BAUER, **Op. 15, Six Preludes.** An outstanding concert work	.75
MARION BAUER, **Op. 10, No. 2 Druids.** Played by Mme. Avis Charbonnel	.50
ROBERT BRAINE. Op. 17, The Sea. Based on Tennyson's "Break, Break"	.60
ELLEN COLEMAN, Poems and Pictures. Played by Smeterlin, Borovsky and others	1.00
CHARLES DENNÉE, Op. 43. Modern Pianoforte Etudes in Waltz Form	1.25
ARTHUR FOOTE, Op. 37, No. 1. Prelude-Etude for the Right Hand	.50
FÉLIX FOX, **Fantaisie lyrique** / **Impromptu-Serenade** Admirable recital and teaching numbers, each	.50
LEE PATTISON, Told in the Hills. "May prove to be the 'Woodland Sketches' of its day. Who knows?" *Musical America*	1.00
JOHN PENNINGTON, Alpine Scenes	.60
F. ADDISON PORTER, Op. 34, Meditation	.50
THEOPHIL WENDT, Valse Glissando on Black Keys	.60

TECHNICAL WORKS

ERNEST HARRY ADAMS, Modulatory Scales in Sixths and Tenths	.75
I. PHILIPP, Technical Practice. Planned for half hour periods	1.00
F. ADDISON PORTER, Op. 35, New Progressive Octave Exercises	.75
TRYGVE TORJUSSEN **Op. 56. Impromptu Etudes**	.75
TRYGVE TORJUSSEN **Op. 65. Fifteen Etudes**	1.00

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, the Lord's Supper.

> Take and drink of my blood,
> 'Tis of our love the token,
> Take of my body and eat,
> 'Twas for sinners once broken.

The phrase is sung, at first without accompaniment, in unison by Violins, violoncello, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use today in the "Court" Church at Dresden. Mendelssohn employed it in the "Reformation" symphony; therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Anyone has a personal right to this simple formula. The true inventor of the "Amen" is unknown; the formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's Masses. The Grail motive is repeated twice.

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

A Veritable Treasure Trove . . .

of Spring Wear Things for unsuspecting Bostonese

NOW . . .

at Hurwitch Bros.

So New . . . So Advanced we vouch there is nothing quite like them elsewhere.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. The brass first proclaims it.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities.

A roll of drums on A-flat is accompanied by a tremolo of double-basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterwards in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and there is a diminuendo to pianissimo.

"BUT WHAT SHALL I DO?"

This question was asked me by a retired gentleman of age 60, who with his wife aged 61 had been enjoying an income of nearly $3,500 a year from investments.

He had previously told me that his income had been cut nearly in half by reason of dividend shrinkages, and that he had had to sell a few securities to meet current obligations.

"Why don't you invest half your capital in a *joint and survivorship annuity?*" was my reply. "An annuity, you know, distributes accumulated principal in an orderly manner, instead of the haphazard method you must use from now on."

He took my advice.

$30,000 now gives them over $2,100 a year, and *will* as long as both or either shall live, restoring the income to practically its previous level.

If you have a similar problem, maybe we can help you.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

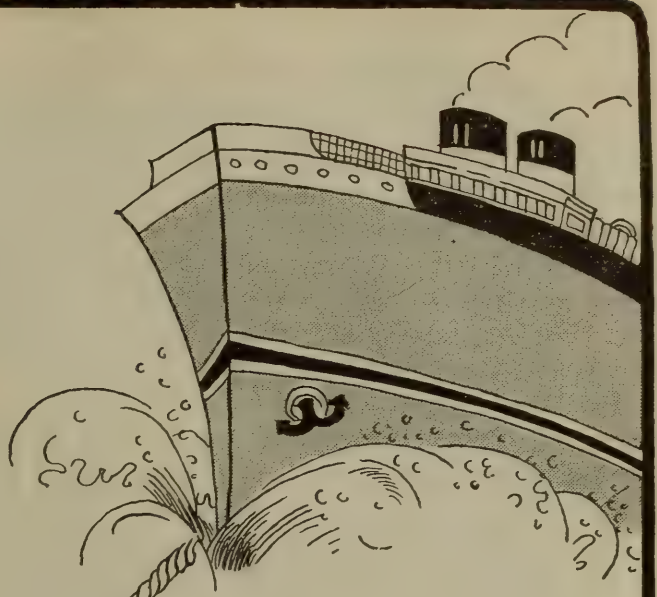
Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

will

put you in



Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.

Slattery's

Opposite Boston Common

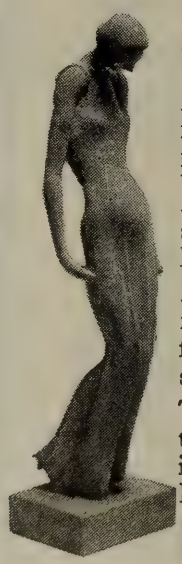
Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lords' Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance of the Prelude in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

The opera "Parsifal" was performed here in concert form under the direction of B. J. Lang, April 15, 1891, with Mme. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mme. Kirkby-Lunn, Emil

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jlys

Boston
Temple place
Eleven

Good taste

Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel)..

The first performance of the opera in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German was in Boston on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica (March 9, Mme. Fremstad); Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. There were performances in German by the Metropolitan Opera Company at the Boston Opera House on January 15, 1910,† April 24, 1916.‡

The poem of "Parsifal" was completed in 1877. The music was com-

*On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

† Kundry, Olive Fremstad; Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

‡ Kundry, Melnie Kurt; Parsifal, Johannes Sembach; Amfortas, Clarence Whitehill; Gurnemanz, Carl Braum; Titurel, Basil Ruysdael; Klingsor, Otto Goritz. Artur Bodanzsky conducted.

RICHARD O. WALTER

Specializing in Annuities with
The Equitable Life Assurance Society of the U. S.

For "Informative" Interview — without obligation

Telephone HANcock 6200 Call or write 100 Milk Street, Boston

Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-tax district; we have avoided frills; we are fortified with cash. We are direct importers.

This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

PRAY'S

646 Washington St., opp. Boylston St.

pleted in the sketch of 1879; the score was ready in January, 1882, when Wagner was at Palermo.

* * *

Wagner wrote on October 1, 1858, at Venice, in the diary that he kept for Mathilde Wesendonck: "Another thing has also grown clear to me: why I can feel even more compassion for lower natures than for higher. The higher nature is what it is for the very reason that its own suffering uplifts it to the height of resignation, or that it has the germs of that uplifting in it, and tends them; it stands directly near to me, is my equal, and with it I attain to communion of joy. Wherefore I feel less compassion for men, at bottom, than for beasts. To these I see the capability of elevation above pain, of resignation and its deep, divine tranquillity entirely denied; so that when they fall on suffering—for instance, when they're tortured—I see, with torturing despair myself, just simply absolute suffering, void of redemption, without any higher purpose and with death alone for liberation,—a liberation which goes to prove that it would have been better had they never arrived at existence at all. Wherefore, if there be any purpose at all in this suffering, it can only be the wakening of pity in Man; who thereby takes the animal's failed existence up into himself, and becomes redeemer of the world, inasmuch as he recognizes the error of existence in general. (This meaning will become clear to thee some day from the third act of 'Parzival' [*sic*], Good Friday morning.)" This English version is by W. A. Ellis.

We're All Ready for

SPRING . . .

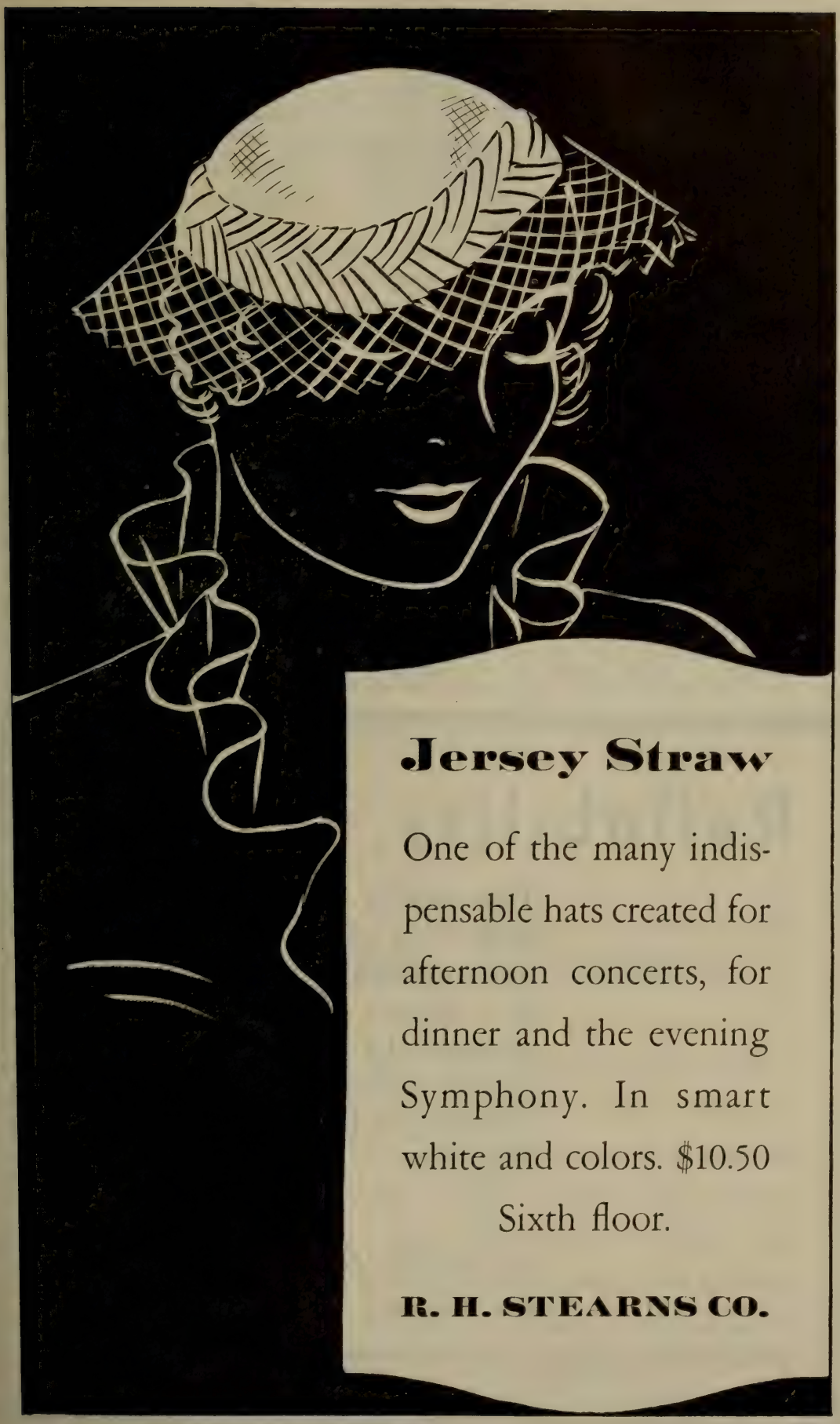
It's only a matter of weeks until Spring. We're all prepared for the glad season with a smart collection of brand new styles. Wait until you see the "Garbo Tie"—the "Capri Sandal"—the "Tuck-Toe Pump" and others. Opera pump sketched comes in black, brown or blue kid.

12.50

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square


Jersey Straw
One of the many indispensable hats created for afternoon concerts, for dinner and the evening Symphony. In smart white and colors. $10.50
Sixth floor.
R. H. STEARNS CO.

Two years later Wagner wrote Madam Wesendonck from Paris that his "Parzival" (*sic*) story was in "a very embryonic stage as yet and indescribable."

* * *

As far back as 1848 Wagner was deeply interested in the story of the Grail. He considered the Grail itself as an idealized Nibelungen treasure. There were various plots for operas in his head. He thought of Frederick Barbarossa, then of Jesus of Nazareth. In 1852 he told Mme. Wille that the Saviour loved by Mary Magdalene with earthly and passionate love would make a stage scene of touching beauty.* Mme. Wille looked at him aghast and left the room.

*Jules Massenet's cantata, "Marie Magdeleine" (produced in Paris in 1873) was performed as an opera at Nice, February 9, 1903, at Rheims, France, March 10, 1906, with Miss Marié de l'Isle as Mary Magdalene, Mme. Treslin as Martha, Carles as Jesus, and Combes as Judas. Miss de l'Isle consulted pictures and the curator of the Museum of the Louvre about her costumes and her jewels, and "she read, copied, and learned by heart all passages in the Gospels that related to the Magdalene." Her interpretation of the invocation at the foot of the cross was enthusiastically applauded. The "sacred drama" was produced as an opera at the Opéra-Comique, Paris, on April 12, 1906: Méryem de Magdala, Aino Ackté; Martha, Marié de l'Isle; Jésus, Salignac; Judas, Dufranne. Alexandre Luigini conducted. "Magdalena," an opera, text by Hans Heinz Hinzelmann, music by Fritz Koennecke—he is said to have reproduced "without inspiration all the good things written in music during the last decade"—was produced at Berlin in December, 1919. In this opera Pontius Pilate is the lover of the Magdalene. The liaison is broken by "the spiritual change which comes over her through her conversion. Pilate orders the arrest of Jesus, "the man that is misleading the people," but influenced by the Magdalene he frees him, after Glaukus has carried out the order. Judas incites Pilate against Jesus. Glaukus, now in love with the Magdalene thinks to win her favor by bringing her before Pilate to plead for the Saviour. Pilate, jealous, orders the crucifixion. The Magdalene pours out her hatred and contempt for Pilate; Judas accuses himself in the last act for the betrayal. We are far from the Pontius Pilate of Anatole France's ironical tale.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

Relating the story long afterward, she added: "In the last gift of his genius, in Parsifal, the knightly priest, and in Kundry redeemed from the influence of evil powers, we find again what he had in his mind as early as the year 1852." Henry T. Finck, quoting the remark, says in a footnote: "It is said that the Good-Friday-Spell music also belongs to this year."

Wagner also thought in the fifties of an opera, "The Conquerors," founded on a Buddhistic tale of renunciation, in which the hero, Ananda, who will not look on a woman, is loved passionately but vainly by Pakriti, who is taught to renounce desire, and is received by Ananda into the true faith.

"Good Friday Spell" from "Parsifal" . . . Richard Wagner

(Born at Leipsic, May 22, 1815; died at Venice, February 13, 1883)

The *Charfreitagszauber* (Good Friday Spell) is at the end of Scene I., Act III. of the music drama. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

This may be the one opportunity of your life to

buy a

STEINWAY GRAND PIANO

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years*. And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

He awakens her; she can say only: "To serve! To serve!" She goes for water. Kneeling by a spring, she sees some one coming by a forest road: a knight, in black armor with visor down, holding the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then the Knight plants the spear in the ground, raises his visor, takes off his helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the Temple of the Holy Grail. Parsifal knows him and tells him vaguely of his wanderings. He is now in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel is dead; Amfortas will not perform the duties of Grail-warder and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him towards the spring. Kundry washes Parsifal's feet, anoints them with precious oil, and wipes them with the hair of her head.

Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, then looks with delight at the forest and the meadow.

The following paraphrase of Wagner's text is by Oliver Huckel:—

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	43,094.60
Balance needed	$24,457.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabet
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth
Endicott, S. C.
Esterbrook, Miss Edit
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescot
Fenollosa, William S.
Fish, Miss Margaret
Fitch, Miss Carrie T.
Flanders, Miss Eliza
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

ceed its income. These concerts are made possible only e operating deficit. A list of those who have subscribed

es, Mrs. Ralph E.
ss, Mrs. Arthur A.
is, Mrs. George H.
, Jerome D.
h, Mrs. Allen
h, Miss Katharine
. Mr. and Mrs.
Donald McKay
Horace W.
ingham, Dr. and Mrs.
angdon
ingham, Mrs. Louis A.
Mrs. Homer
er, Miss Edith F.
er, Miss Ethel R.
ss, Mrs. Freeman H.
, Miss Elizabeth M.
n, Mrs. W. A.
E. Howard
rd, Heinrich
n, Mrs. K. H.
t, Miss Helen C.
d, Miss Rosamond
ist, Olive B.
Miss Ellen A.
re, Mrs. G. L.
Mrs. Edwin, Sr.
vin, Mr. and Mrs.
rederic S.
, Miss Eleanore P.
eld, Dr. G. Philip
in, Miss Isabella
s, Miss Lavinia R.
Reginald
Mrs. Russell
ough, Mrs. Chester N.
ough, Mrs. Henry V.
h, Miss Josephine
r, Mrs. E. A.

Mrs. George A.
Mrs. H. S.
well, Miss Emily
well, Mr. and Mrs. N.
enrose
lton, Miss Ruth W.
in, Miss Jenny L.
ng, Emor H.
on, Miss Lilian
man, Mrs. Henry I.
vell, Miss Mary A.
ood, Mrs. Sydney
ouck, Miss Mary K.
ll, Mrs. Clarence G.
ns, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs.
George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs.
Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine
McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs.
Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs.
Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs.
Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl
Tilden

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs.
Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A
Wheeler, Miss Eunice
Wheelwright, Miss Mary C
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

"How beautiful these morning meadows are!
So fresh, so sweet, so radiantly pure!
Full many a flower in other days I saw,
But full of subtile poison was their breath,
And they were snares of baneful witchery.

But these are God's own blossoms full of grace.
These twining vines that burst with purple bloom.
These fragrant flowers, so innocent and fair—
They speak to me of loving childhood's days,
And tell me of the boundless love of God."

Then Gurnemanz: "On fair Good Friday morn,
All nature seems athrill with new delight."

And Parsifal: "Yet strange that it is so.
That darkest day of agony divine
Might well have cast a pall of gloom o'er all,
And plunged all Nature into deepest woe."

"No, no," the gentle Gurnemanz replied,
"The Saviour's work hath wrought a miracle,
And now the grateful tears of penitence
Are holy dew that falls upon the world,
And makes it bloom in fair and lustrous beauty;
And all creation knows God's saving work,
And praises Him for His redeeming grace.

No more the agony of that grim Cross,
But now the joy of man redeemed and saved,
Freed from the load of sin by conquering faith,
And purified by Love's great sacrifice.
Each sprouting blade and meadow-flower doth see
Something of God's grace in the heart of man;
For as the Lord was tender unto man,
So man in turn will love God's flowering earth.
The whole creation therefore doth rejoice,
And every bird and flower is full of praise,
And Nature everywhere is full of God,
And sweet has dawned this day of innocence."

Then Kundry, with the tears still in her eyes,
Looked up at Parsifal, and soft he spake:
"I saw the hearts that mocked us fade away,
But love shall bloom eternal in God's grace.
Blest tears that speak the blessing in thy heart.
But weep no more. God's grace is full of joy—
Smile with all Nature, joyously redeemed!"

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

New Subscribers to February 10, 1933

Ames, Mrs. Hobart
Atkinson, Edward W.
Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott
Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay, A. D.

When Parsifal turns slowly towards the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by flute and oboe, which muted strings sustain. In the development of this theme occur several figures—Kundry's Sigh, the Holy Supper, the Spear, the Grail harmonies, the Complaint of the Flower Girls, which are all finally absorbed in the Good Friday melody. This pastoral is suddenly interrupted by the sound of distant bells, sounding mournfully from afar.

Gurnemanz and Kundry robe Parsifal. They set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, horns, trumpets, and trombones play the Parsifal motive, which is developed imposingly and ends with the Grail theme, intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

* * *

Wagner's head was full of "Parsifal" in the fifties. At work on "Tristan and Isolde," he thought of introducing Parsifal in the third act. In 1857 he composed, or at least sketched, the "Good Friday Spell." When he was living near Zurich, he was inspired by beautiful spring weather, and on Good Friday he remembered the story of Parsifal; also the story told by Chrétien de Troies and Wolfram von Eschenbach of the Knight meeting the pilgrims on Good Friday. In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsi-

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

fal meets an old knight and his wife tramping barefooted through the snow, on a pilgrimage to a hermit's dwelling. They rebuke him for not remembering the day:—

> "Knowest thou not the day, sweet youth?
> 'Tis Holy Friday, in good sooth,
> When all bewail their guilt."

The "Good Friday Spell" was first played in Boston on February 16, 1884, at a concert of the Boston Symphony Orchestra.

SYMPHONY IN D MINOR, NO. 9, OP. 125 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

Beethoven made sketches for his Ninth Symphony as early as 1815. The symphony was completed about February, 1824. The idea of adding a chorus to the last movement probably came to him in the course of his work, for there are sketches of a purely instrumental finale.* Nottebohm says they were made in June or July, 1823; but Schiller's "Hymn to Joy" had long tempted Beethoven. In 1792, at Bonn, he thought of setting music to it.

*These sketches were used for the string quartet, A minor, Op. 132.

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

His Fantaisie for piano, orchestra, and chorus (1800) contains the melodic germ that he used afterwards for Schiller's words. Perhaps the "mother melody" may be found in a folk song "Freu' dich sehr, O meine Seele, und vergiss' all' Noth und Qual." Wasielewski thinks the origin is in a song of Beethoven's, "Kleine Blumen, kleine Blaetter," with text by Goethe, a song composed in 1810.

According to Beethoven's sketchbooks, he was planning two symphonies after the Eighth: one for England, which was to be wholly instrumental; the other, the "Sinfonie allemand," either with variations after the chorus when it entered, or without variations; the finale with "Turkish music"—that is, bass drum, cymbals, and triangle—and choral song. In 1817 there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter visiting England. He was offered 300 guineas if he would come to London and superintend the production of two symphonies to be composed for the Society. Beethoven asked for 400 guineas, one hundred and fifty to be paid in advance (one hundred were for traveling expenses). The previous offer was repeated. Beethoven abandoned his intention of going to London.

Now, at the first performance of the Ninth Symphony in England (March 21, 1825, about a year after the first performance in

A Worthy
Signature in Furs

W. V. SLOCUM
Furrier -:- Designer

647 BOYLSTON STREET
BOSTON

Vienna), the programme read: "New Grand Characteristic Sinfonia, MS. with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society.*" There was also a note in which it was stated that in 1822 the directors of the Philharmonic had offered Beethoven £50 for a symphony to be delivered at a certain time; the money was advanced, but the symphony was not delivered at the stipulated time; and as it had been performed and published at Vienna before the Society could use it, the remuneration was ample. It should be remembered that this Philharmonic Society, learning of Beethoven's sickness in 1827, sent him £100. Beethoven acknowledged in grateful terms, eight days before his death the receipt of the sum given by these "generous" Englishmen, and spoke of a tenth symphony wholly sketched,* also a new overture that he might send them. He had written to Ries in 1823 that only his poverty compelled him to write the Ninth Symphony for the Philharmonic; he had sent it to the overture "The Dedication of the House" and asked Ries to drive as good a bargain as he could; he had been vexed because this Society had characterized three overtures delivered for 75 guineas in 1815, "Ruins of Athens," "King Stephen," and "Zur Namensfeièr," as "unworthy" of the composer. After Beethoven's death, the Philharmonic Society reclaimed the gift of £100, but was persuaded to withdraw the claim. A portion of the money was applied to the payment of the funeral expenses.

* * *

The first movement of the Ninth Symphony occupied Beethoven

*It was Beethoven's habit to speak of works that were in his mind as sketched or even completed. Whether his notebooks contained sketches for a tenth symphony has been discussed by Nottebohm and others.

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

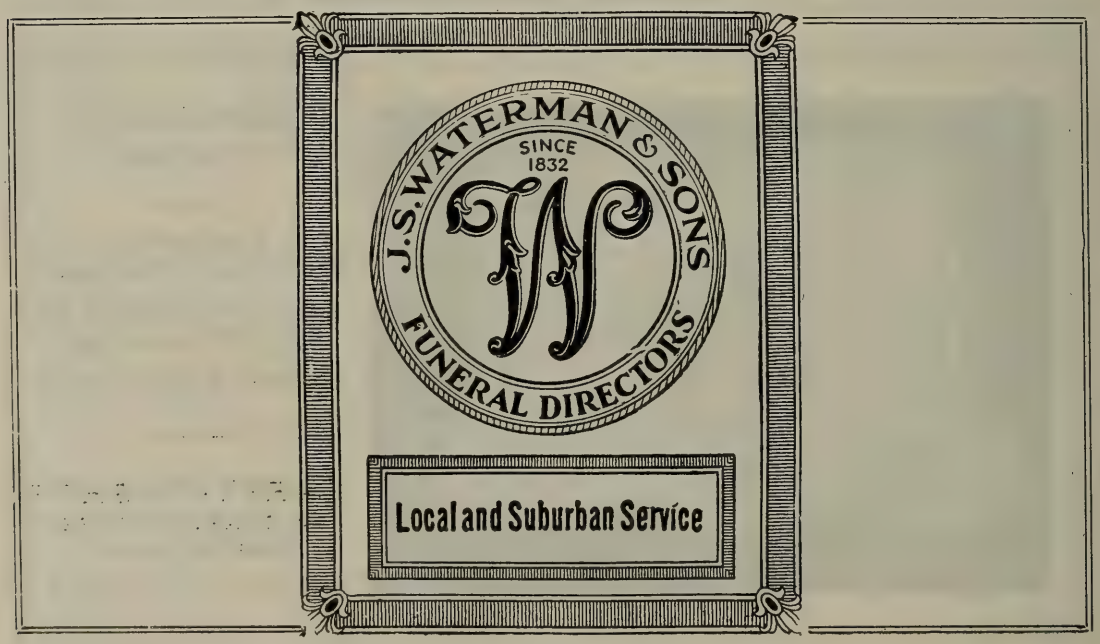
TELEPHONE, CAPITOL 7219

till the middle of 1823. His plan enlarged itself as he worked. The second was finished before the third; the third before the fourth. The second was definitely planned about 1823. Beethoven wrote that the Presto (Scherzo) should begin "immediately," without introduction. The Trio was afterwards slightly changed. The plan of this Scherzo was determined about October, 1822, but he first invented the Trio. The theme was written in A, then in D, and there was the indication "Alla minuetto." There was a variation in G for solo violin. The first theme of the Adagio was found in May-June, 1823.

The Ninth Symphony was not conceived at first as a glorification of Joy. In 1818 Beethoven thought of introducing voices in a symphony "in the ancient modes," but the text was to bear a relation to some Greek myth or sacred song.

After he had composed the vocal and instrumental variations of the Finale, he found it difficult to find music for the recitative, especially a suitable introduction of Schiller's ode. Schindler tells of Beethoven's joy when he had at last succeeded: "I have it, I have it."

The symphony was dedicated to Friedrich Wilhelm III, King of Prussia. Beethoven wrote to him early in October, 1826: "The gracious permission of your Majesty to dedicate to you in all humility the present work, affords me great happiness. Your Majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more, therefore, must your gracious permission rejoice me, as I am myself fortunate to count myself, as a citizen of Bonn, amongst your subjects. I beg your Majesty to ac-



cept this work as a trifling token of the high esteem which I entertain for your virtues." The King answered November 25: "Recognizing the value of your compositions, I was much pleased at receiving the new work which you have sent me. I thank you for this gift, and send you the enclosed *diamond ring* as a token of my sincere esteem." The ring, sent probably to Prince Hatzfeld, the Prussian ambassador at Vienna, finally came into Beethoven's possession. The gem was not a diamond, but a reddish stone, valued by the court jeweler at 300 florins in paper money. In a letter to the Schotts, the publishers, early in 1826, Beethoven wrote with regard to the dedication: "I shall let you know my decision before long: it was settled to dedicate it to the Tsar Alexander; but circumstances have occurred which cause this delay."*

* * *

In January, 1824, Beethoven wrote the directors of the Gesellschaft der Musikfreunde at Vienna asking whether they would make use of some works by him, among them "a new symphony." He received no encouragement. The Society refused on account of the necessary expense. He then tried through Count von Bruehl, the General Intendant at Berlin, to arrange for a performance there. A group of Viennese amateurs and musicians begged him to regard the honor of the city and not permit his "new masterpieces to leave the city of their birth." The address referred to the neglect of German music and the interest in that of foreigners—Rossini was then the favorite composer in Vienna. Beethoven was greatly pleased; arrangements were made for the concert that took place at the Kaerthnerthortheater on May 7, 1824. The solo singers were Henriette Sontag, Karoline Unger, Anton Haitzinger, J. Seipelt. Michael Umlauf conducted; Ignaz Schuppanzigh was the

*There was talk of a dedication to the King of France. Beethoven was offended by the cheapness of the ring and was with difficulty dissuaded from sending it back; he finally sold it to the jeweler. It was suspected by some that the ring was not the one sent by the King, but one that had been substituted for it.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

concertmaster. The programme was as follows: Overture, "Dedication of the House"; "Three Grand Hymns" for solo voices and chorus—these were the "Kyrie," "Credo," and "Agnus Dei" of the "Missa Solemnis," for the head of police Sedlintsky, obedient to the Archbishop of Vienna, had forbidden the printing of "sacred words" on a playbill, and the church authorities were opposed to the performance of missal music in a theatre. The chorus was composed of amateurs from the Gesellschaft der Musikfreunde.

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, triangle, and the usual strings. For this concert Beethoven asked twenty-four violins, ten violas, twelve violoncellos and double basses, and a doubling of wind instruments.

The rehearsals were laborious. The solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes. He was obdurate. Mme. Unger called him to his face a "tyrant over all the vocal organs." After his refusal, she said to Mme. Sontag: "Well, then we must go on torturing ourselves in the name of God." The success of the symphony was great, though the performance was imperfect. "There was lack of homogeneous power, a paucity of nuances, a poor distribution of light and shade." When the drums alone beat the Scherzo motive, the audience applauded so that the orchestra could not be heard, and a repetition seemed inevitable. (Rossini, hearing the symphony in Paris, said of this Scherzo, "I could not have written that.") At the end, the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES

THE COMMONWEALTH SERIES

HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES

RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES

THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION

AUGENER'S EDITION

SCHIRMER LIBRARY OF MUSICAL CLASSICS

CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON

HONEGGER "KING DAVID"

THE COWLEY CAROL BOOKS

CHESTER POLYPHONIC LIBRARY

the crowd waving hats and handkerchiefs. He bowed and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterwards at Brussels, where Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. Thalberg, the pianist, one of the audience, told A. W. Thayer that Beethoven wore a black dress coat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, and shoes with buckles; but Thalberg was mistaken, if Schindler's story is true that he called on Beethoven just before the concert and said: "Oh, great master, you do not own a black frock coat! The green one will have to do; the theatre will be dark, and no one will notice it. In a few days the black one will be ready."

The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cashiers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterwards wrote an outrageous letter to his secretary.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.

PAINTING & DECORATIVE FINISHES

655 BEACON STREET BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

DOLL & RICHARDS

SHIPS AND THE SEA
By FRANK VINING SMITH

VERMONT LANDSCAPES
By HENRY HOLT, JR.

138 NEWBURY STREET BOSTON

Duport, however, organized another concert, May 23, 1874, for the performance of the symphony and other works—Rossini's "Di tanti palpiti" was sung by David—undertook all the expenses, and guaranteed the composer the sum of five hundred florins, about one hundred dollars. Duport lost money, for the concert was at noon, an inconvenient hour.

In the spring of 1824, Beethoven offered the symphony to Probst, of Leipsic, for publication, for six hundred florins. Later he wrote to the Schotts at Mayence, and named the same sum.

* * *

First performances outside of Austria: London, March 21, 1825; Frankfort-on-the-Main April, 1825; Leipsic, March 6, 1826; Berlin, November 27, 1826; Paris, March 27, 1831; St. Petersburg, March 7, 1836; New York, May 20, 1846; Boston, February 5, 1853; Moscow, March 1, 1863; Brussels, April 27, 1874; Madrid, April 18, 1878. Buelow led the first three parts at Milan in 1870, but the first performance of the whole symphony in Italy was at Milan, April 18, 1878.

* * *

The first performance in the United States was at a concert of the Philharmonic Society of New York, a festival concert at Castle

charles rennard hector
musical director
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

Garden on May 20, 1846. The quartet was made up of Mmes. Otto and Boulard, Messrs. Munson and Mayer. George Loder conducted.

The first performance in Boston was by the Germania Musical Society, assisted by Members of the Handel and Haydn Society, February 5, 1853. The solo singers were Anna Stone, Miss S. Humphrey, J. H. Low, Thomas Ball. The programme also included the overture to "The Magic Flute," Viotti's Violin Concerto, B minor, No. 24 (Camilla Urso); Mendelssohn's pianoforte concerto, D minor (Alfred Jaell). Carl Bergmann conducted. The symphony was performed again with the same singers at a farewell concert of the Germania Society, April 2, 1853.

* * *

The first movement, Allegro, ma non troppo, un poco maestoso, D minor, 2-4, begins with a soft rustling on the fifth A–E (second violins, violoncellos, horns), while the first violins, violas, and double basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, fortissimo, in unison and octaves, in D minor. There is continuous melodic development which may be divided into several distinct periods, but there is no marked contrast in character between what might be called light, separate themes.

The second movement, Molto vivace, D minor, 3-4 is really a

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

scherzo, although it is not so named in the score. It is built on three leading themes; the peculiar rhythm of the "dotted triplet" is maintained either in the melody or in the accompaniment. The Trio is a presto, D major, 2-2.

The third movement, Adagio molto e cantabile, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz: "In the Adagio cantabile the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time. . . . One must hear this marvelous Adagio several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproachng the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The second theme is given out, Andante moderato, 3-4, at first by second violins and violas. William Foster Apthorp wrote:

"Nothing could be stronger contrast than these two themes; the first all profound sentiment, the most expressive melody in all

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ
SCHOOL OF
LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

Beethoven's orchestral writing: the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first."

The Finale begins with several orchestral sections, the first Presto D minor, 3-4. There are recitatives for the lower strings. Finally, the baritone enters with this recitative:

> O brothers, those sad tones no longer!
> Rather raise we now together our voices,
> And joyful be our song!

Allegro assai, D major, 4-4. The baritone, "with the encouragement of the basses of the chorus at the beginning," sings the first theme. Then follow measures for chorus, quartet, until the tempo changes to Allegro assai vivace alla marcia, B-flat major, 6-8. There are later changes in tempo, until the final Prestissimo, "in which the chorus goes stark mad with joy."

The following translation of Schiller's Ode is by the late Henry G. Chapman.

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

Reduced Incomes Require Adjusted Expenditures
Budget Conferences by Appointment
S. AGNES DONHAM
Specialist in Income Management
87 BEACON STREET - BOSTON

1 LIBERTY SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

Joy, thou spark from flame immortal,
  Daughter of Elysium!
Drunk with fire, O heav'n-born Goddess,
  We invade thy halidom!
Let thy magic bring together
  All whom earth-born laws divide;
All mankind shall be as brothers
  'Neath thy tender wings and wide.

He that's had that best good fortune,
  To his friend a friend to be.
He that won a noble woman,
  Let him join our jubilee!
Ay, and who a single other
  Soul on earth can call his own;
But let him who ne'er achieved it
  Steal away in tears alone.

Joy doth every living creature
  Draw from Nature's ample breast;
All the good and all the evil
  Follow on her roseate quest.
Kisses doth she give, and vintage,
  Friends who firm in death have stood;
Joy of life the worm receiveth
  And the Angels dwell with God!

Glad as burning suns that glorious
  Through the heavenly spaces sway,
  Haste ye brothers, on your way,
Joyous as a knight victorious.

Love toward countless millions swelling
  Wafts one kiss to all the world!
  Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!

Fall ye prostrate, O ye millions!
  Dost thy Maker feel, O world?
  Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions.

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 24, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 25, at 8.15 o'clock

Gluck . . . Ballet Suite No. 2 (Arranged by Felix Mottl)

a. March from "Alceste" Minuet from "Iphigenia in Aulis."
b. Grazioso from "Paris and Helen."
c. Slave Dance from "Iphigenia in Aulis."

Schumann . . . . . Symphony in B-flat, No. 1, Opus 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II.
IV. Allegro animato e grazioso.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
A Picture of Pagan Russia

I. The Adoration of the Earth.

Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.

Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, February 23, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Tuesday Evening, February 21, at 8.30

FIRST BOSTON RECITAL

LOTTE LEHMANN

The Great Lieder Singer

BRAHMS —
- Von ewiger Liebe
- Botschaft
- Die Mainacht
- Vergebliches Ständchen

SCHUBERT —
- An die Musik
- Der Tod und das Mädchen
- Ständchen
- Der Erlkönig

SCHUMANN —
- Der Nussbaum
- An den Sonnenschein
- Ich grolle nicht
- Aufträge

STRAUSS —
- Morgen
- Cäcilie
- Traum durch die Dämmerung
- Zueignung

Saturday Evening, March 4, at 8.30

YEHUDI MENUHIN

The phenomenal violinist, now sixteen, returns newly acclaimed by Europe and America.

Coming! JERITZA, Sunday Afternoon, March 5
ROLAND HAYES, Sun. Aft., March 12

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

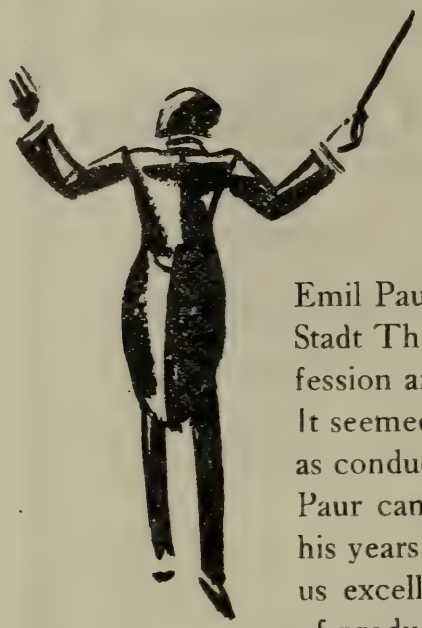
THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

EMIL PAUR



BEFORE selecting a successor to Nikisch, Major Higginson let it be known that the next conductor of the Boston Symphony Orchestra was to be engaged "if at all, for five years." He sent a friend abroad in search of the best conductor that could be found. At this time Emil Paur was established in Leipzig, as conductor at the Stadt Theatre. He was an outstanding figure in his profession and already had a reputation of high acquirements. It seemed inevitable that he should produce notable results as conductor of the Boston Symphony Orchestra. "Mr. Paur came here," wrote Major Higginson, "and began his years with much energy and power, gave us excellent concerts, and had his own way of producing music. He was very energetic, very ambitious, and altogether pleased the audiences." Paur like his predecessors expressed delighted surprise and astonishment when he heard the Orchestra at the first rehearsal. . . . "I found an excellent assembly of musicians of the first rank . . . inclined always to give their very best and co-operate with the conductor to reach the highest possible perfection."

★ ★ ★ ★

It is the constant endeavor of an institution such as Old Colony Trust Company to live up to the standard of the ideal Executor and Trustee.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 773

Programme 777

List of Subscribers to the Deficit and Endowment Funds . 795

Analytical Notes by Philip Hale:

Gluck . Ballet Suite No. 2 (Arranged by Felix Mottl) 778

Schumann . Symphony in B-flat, No. 1, Opus 38 780

Stravinsky . . . "Le Sacre du Printemps" ("The Rite of Spring") A Picture of Pagan Russia 804

Advance Programme 813

Special Concert Announcements . 814–817 and back cover

Teachers' Directory 818–820

Personnel . . . . . Opposite page 820

Chandler & Co.

Famous for Quality for Over a Century

We are Proud to present

Gotham

GOLD STRIPE

Silk Stockings

to our Customers

GOLD STRIPE STOCKINGS are known for their fine quality. They are known for their beauty of texture and color. They are made in weights to please everyone, at prices to suit every purse. We have the new Gothamettes — run-proof and smart! And we have "Adjustables"*— with seven inches of adjustment space — to fit every length of leg. Excellent reasons for our pride in introducing Gotham Gold Stripes! Street floor.

Chiffon . . . . Service-sheer . . . . Service

75c. $1.00 $1.35 $1.65 $1.95

*Reg. U. S. Pat. Off. Pat. Nos. 1728924-1824636

MAIL AND TELEPHONE ORDERS FILLED

Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 24, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 25, at 8.15 o'clock

Gluck . . . Ballet Suite No. 2 (Arranged by Felix Mottl)

a. March from "Alceste"; Minuet from "Iphigenia in Aulis."
b. Grazioso from "Paris and Helen."
c. Slave Dance from "Iphigenia in Aulis."

Schumann . . . . . Symphony in B-flat, No. 1, Opus 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II.
IV. Allegro animato e grazioso.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
A Picture of Pagan Russia

I. The Adoration of the Earth.

Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.

Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

BALLET SUITE ARRANGED BY FELIX MOTTL.
FROM OPERAS OF CHRISTOPH WILIBALD GLUCK

(Gluck, born at Weidenwang, near Berching, in Upper Palatinate, on July 2, 1714; died at Vienna, November 15, 1787. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911)

This Suite is derived from the operas "Alceste," "Iphigénie en Aulide," and "Paride ed Elena."

I. March ("Alceste"); Minuet ("Iphigénie en Aulide"). "Alceste," opera in three acts, libretto by Raniero di Calzabigi, after the tragedy of Euripides, was produced at Vienna on December 16 (according to some the 26th), 1767. The part of Alceste was taken by Antonia Bernasconi; that of Admetus by Tibaldi. The "Sacrifice" March undoubtedly influenced Mozart in writing his March of the Priests in "The Magic Flute," and Gluck's influence is also shown in Mozart's "Idomeneo." It was for "Alceste" that Gluck wrote the famous preface expounding his ideas about the character of opera.* The opera was revived at the Opéra-Comique, Paris, May 30, 1904 (Félia Litvinne, Alceste).

*Yet Gluck allowed "Alceste" to be spoiled by his concessions to Parisian taste, when he allowed the introduction of Hercules at the end, when the opera was performed in French at the Opéra, Paris, April 23, 1776.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

"Iphigénie en Aulide," a tragedy-opera in three acts, libretto by Bailli du Rollet (after Racine's tragedy), was produced at the Opéra, Paris, on April 19, 1774. Iphigénie, Sophie Arnould. The leading ballet dancers were the Mlles: Guimard, Allard, Heinel, Peslin; the Sieurs, Vestris, Gardel. There were revivals in 1800, 1806, 1816, 1824. The opera was revived in Paris at the Opéra Comique, December 18, 1907. Iphigénie, Lucienne Bréval; chief dancer, Régina Badet. There were six performances, seven in 1909.

II. Grazioso ("Paride ed Elena"). The opera "Paris and Helen," libretto by Calzabigi, was produced at Vienna on November 3, 1769. The characters are Elena; Paride; Amore disguised as Erasto, a Spartan; Pallade, the goddess; and a Trojan. Helen is not here the later heroine of Troy. The opera is concerned only with the wooing of her by Paris and her final surrender. Gluck in his dedication to the Duke of Braganza defended his operatic theories.

III. Slavic Dance ("Iphigénie en Aulide").

BOOKS BY CUTHBERT HARRIS

The Student's Short Course in Musical Forms

A fundamental course which affords the student a knowledge of the construction of musical sentences, binary, ternary, rondo, sonata and fugue forms, with brief descriptions of the overture, concerto, symphony, oratorio, and opera, as well as various dance forms. The illustrations given in the volume are from standard classical works.

(*Schmidt's Educational Series No. 426*)

Price $1.00 net

Lessons in Elementary Harmony

Designed to prevent many of the faults usually found in a student's early exercises. *Both soprano and bass parts are given,* thus regulating somewhat the movement of the alto and tenor parts, which can be written in the book itself, thereby avoiding the use of manuscript paper.

(*Schmidt's Educational Series No. 412*)

Price $1.00 net

A Short Outline of Musical History

From Ancient Times to the Present Day

A concise account of the growth of music. Short music quotations are given from the works of the most notable composers of all periods. These will bring home clearly to the reader the gradual advancement of the art. A most interesting and valuable book which will appeal to the general reader and music student alike.

A chapter on the development of the piano and orchestra instruments is of especial value.

Price $1.25 net

First Steps in Ear Training

An easy and practical method of ear training up to a stage sufficiently advanced to meet the needs of the average music student. A knowledge of the rudiments of music up to key signatures and time signatures is all that is needed to precede the course.

(*Schmidt's Educational Series No. 359*)

Price 75 cents net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

A Veritable Treasure Trove . . .

of Spring Wear Things for unsuspecting Bostonese

NOW . . .

at Hurwitch Bros.

So New . . . So Advanced we vouch there is nothing quite like them elsewhere.

had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann

"BUT WHAT SHALL I DO?"

This question was asked me by a retired gentleman of age 60, who with his wife aged 61 had been enjoying an income of nearly $3,500 a year from investments.

He had previously told me that his income had been cut nearly in half by reason of dividend shrinkages, and that he had had to sell a few securities to meet current obligations.

"Why don't you invest half your capital in a *joint and survivorship annuity?*" was my reply. "An annuity, you know, distributes accumulated principal in an orderly manner, instead of the haphazard method you must use from now on."

He took my advice.

$30,000 now gives them over $2,100 a year, and *will* as long as both or either shall live, restoring the income to practically its previous level.

If you have a similar problem, maybe we can help you.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

will

put you in

Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.

Slattery's

Opposite Boston Common

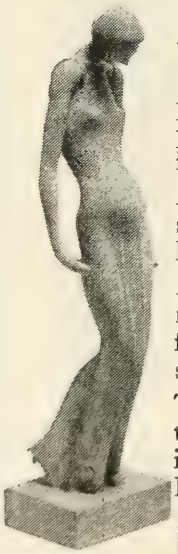
began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intriques. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays
Boston
Templeplace
Eleven

good taste

Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the

Experience Series—No. 4
(AN ACTUAL BOSTON PURCHASE)

"FOR FAITHFUL SERVICE"—

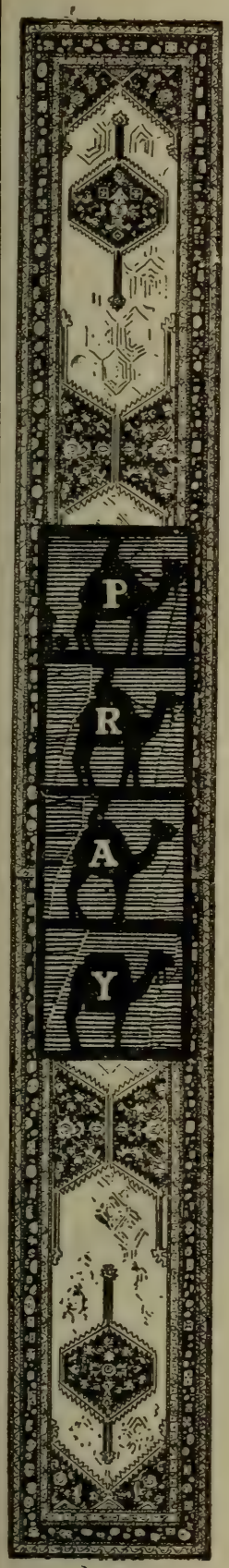
An Annuity instead of a Bequest

Mr. and Mrs. A have bought their housekeeper—aged 58—an Annuity instead of remembering her by Will. What a satisfactory way of taking care of such faithful service! For the rest of her life she will receive $79.68 annually for every $1,000 invested for her —***and the income starts immediately.***

If you have a similar problem and want to be sure that a member of your household gets and keeps the maximum benefit from any provision you make for him or her, why not consider the many advantages of an Annuity.

BOOKLETS ON ANNUITIES WILL BE MAILED YOU ON REQUEST

100 MILK STREET **R. O. WALTER** **HANcock 6200**



Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-tax district; we have avoided frills; we are fortified with cash. We are direct importers.

This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

PRAY'S

646 Washington St., opp. Boylston St.

light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N. Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt,

We're All Ready for

SPRING . . .

It's only a matter of weeks until Spring. We're all prepared for the glad season with a smart collection of brand new styles. Wait until you see the "Garbo Tie"—the "Capri Sandal"—the "Tuck-Toe Pump" and others. Opera pump sketched comes in black, brown or blue kid.

12.50

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Jersey Straw
One of the many indispensable hats created for afternoon concerts, for dinner and the evening Symphony. In smart white and colors. $10.50
Sixth floor.
R. H. STEARNS CO.

Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

1840. Schumann's autographic letter, together with one of Mendelssohn's containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a vertible *tour de force,* reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

This may be the one opportunity of your life to

buy a

STEINWAY GRAND PIANO

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years*. And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.
Allegro . . . . . *R. Schumann*
{ Song without words . . . . . *Mendelssohn*
{ Piece . . . . . *Scarlatti*
CLARA SCHUMANN.
Symphony (MS.) . . . . . *R. Schumann*
Conducted by MENDELSSOHN.
Duo for Four Hands (new) . . . . . *Mendelssohn*
CLARA SCHUMANN and MENDELSSOHN.
"Widmung", "Der Löwenbraut" . . . . . *R. Schumann*
"Am Strande" . . . . . *C. Schumann*
Miss SCHLOSS.
Duo Concertante for Melophone and Violoncello
GIULIO REGONDI and JOSEPH LIDLE (*sic*).
Fantasie on Themes from "Moses" . . . . . *Thalberg*
CLARA SCHUMANN.

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	43,869.60
Balance needed	$23,682.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orche by the generosity of the public in subscribing funds to m for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred, J
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabe
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

:eed its income. These concerts are made possible only operating deficit. A list of those who have subscribed

s, Mrs. Ralph E.
ss, Mrs. Arthur A.
is, Mrs. George H.
, Jerome D.
n, Mrs. Allen
n, Miss Katharine
Mr. and Mrs.
onald McKay
Horace W.
ngham, Dr. and Mrs.
angdon
ngham, Mrs. Louis A.
Mrs. Homer
er, Miss Edith F.
er, Miss Ethel R.
s, Mrs. Freeman H.
, Miss Elizabeth M.
n, Mrs. W. A.
C. Howard
rd, Heinrich
n, Mrs. K. H.
t, Miss Helen C.
l, Miss Rosamond
st, Olive B.
Miss Ellen A.
e, Mrs. G. L.
Mrs. Edwin, Sr.
in, Mr. and Mrs.
rederic S.
Miss Eleanore P.
ld, Dr. G. Philip
n, Miss Isabella
, Miss Lavinia R.
Reginald
Mrs. Russell
ugh, Mrs. Chester N.
ugh, Mrs. Henry V.
n, Miss Josephine
r, Mrs. E. A.
Mrs. George A.
Mrs. H. S.
ell, Miss Emily
ell, Mr. and Mrs. N.
enrose
ton, Miss Ruth W.
n, Miss Jenny L.
ng, Emor H.
n, Miss Lilian
nan, Mrs. Henry I.
ell, Miss Mary A.
od, Mrs. Sydney
ouck, Miss Mary K.
ll, Mrs. Clarence G.
ns, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A
Wheeler, Miss Eunice
Wheelwright, Miss Mary C
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

* * *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World,* the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send

---

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.
Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott
Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

New Subscribers to February 17, 1933

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.
Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.
Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay, A. D.

us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Henry Fothergill Chorley was equally severe in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." The symphony was described by others as belonging to the "Broken Crockery School."

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert led by George Hainl on December 15, 1867. The critics praised the music; said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Emile Zola who, in his "L'Œuvre," put into the mouth of Gagnière:

"O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

HOTELS OF DISTINCTION

The PLAZA
Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.
FRED STERRY, President
JOHN D. OWEN, Manager

COPLEY-PLAZA
Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.
ARTHUR L. RACE
Managing Director

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

∴

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. William Mason had heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the

A Worthy

Signature in Furs

W. V. SLOCUM

Furrier -:- Designer

647 BOYLSTON STREET
BOSTON

syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music,* January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

TELEPHONE, CAPITOL 7219

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts . . . . . Igor Stravinsky

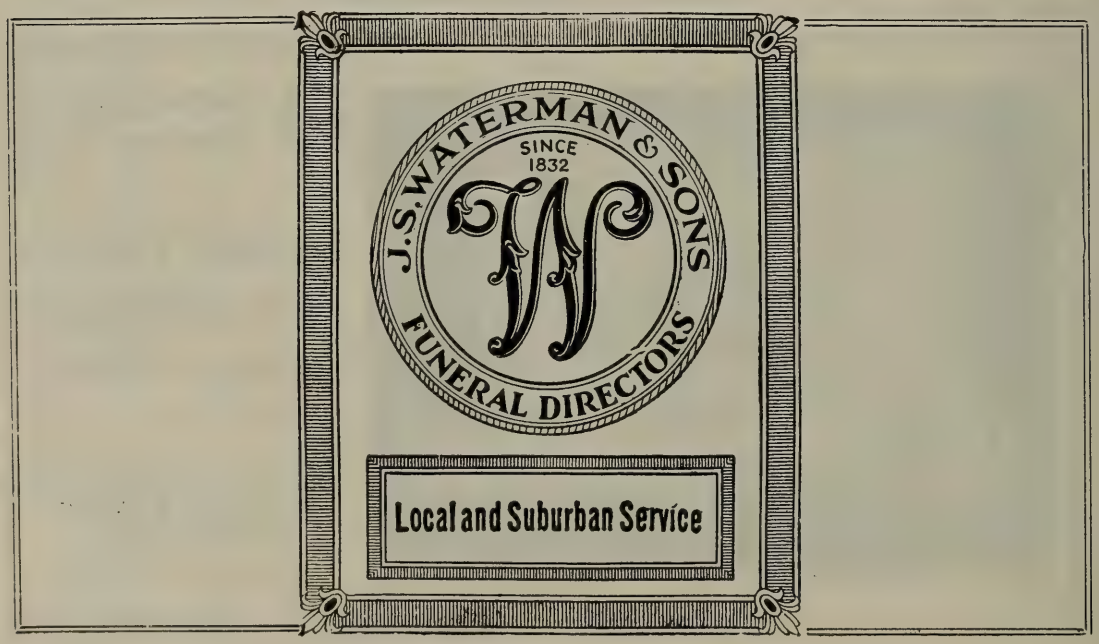
(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:—

> Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused



by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

DOLL & RICHARDS

SHIPS AND THE SEA
By FRANK VINING SMITH

VERMONT LANDSCAPES
By HENRY HOLT, Jr.

138 NEWBURY STREET BOSTON

tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

* * *

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it.*

> The embryo is a theme that came to me when I had completed the "Fire-Bird." As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music: the music did not come from the idea. My work is architeconic, not anecdotical: objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the

*In *La Révue Musicale* for December, 1923.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

* * *

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
655 BEACON STREET ▼ BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow Kennard & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn,

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas, four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

We now quote from a long article about Stravinsky by Mr. Leigh Henry (*Musical Times,* London, 1919): "The ordinary academic classifications of chords are negated by him; he realizes that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who—as Henry says—"perceives all aspects of life that im-

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

Boston University College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!
The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.
INDIVIDUAL OR CLASS INSTRUCTION
BERLITZ SCHOOL OF LANGUAGES
140 NEWBURY STREET
TEL. COMMONWEALTH 1814

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

pinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners."

Stravinsky himself is reported as saying, "I want, not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings."

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

1 LIBERTY SQUARE

BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

Stravinsky's conception of rhythm, its independence, was made the subject of comment by C. Stanley Wise in an article published in the *Musical Quarterly* (New York, April, 1916):

"It should be noticed that in his compositions he [Stravinsky] holds himself free to express just what he wishes to say—or I would rather put it that he writes whatever he feels to be the essence of his subject—leaving to his interpreters the task of conveying his meaning to his hearers. I remarked especially that feature of his artistic production three years ago, when he was busy with the composition of 'Le Sacre du Printemps.'

"Looking through the first sketch of the great solo dance in the second act, where the rhythm varies continually, the bars being marked 3-8, 2-4, 3-4, 4-4, 5-4, 6-8, 7-8, and so on, in an order that at first strikes one as purely fortuitous, I am impressed by the great difficulties presented therein for dancer and conductor. I could not resist asking him therefore, whether during its composition he had consulted Nijinsky or his *première danseuse,* with regard to its effective execution.

"His reply was most decided and something to this effect: 'Surely not! A musician must write in accordance with his own ideas. It would be impossible for two persons to compose a work.' Some weeks later he hastened to tell me that he was 'just back from the first rehearsals of the "Sacre,"' and he must say that the dance that had been evolved was the most beautiful that he had ever seen."

TO OUR SYMPHONY SUBSCRIBERS

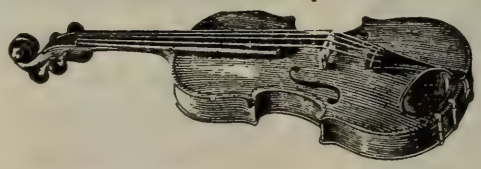
It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

WEEMAN, BEAL & HOLMBERG



. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

BOSTON

Telephone Connection

Next week the orchestra will give concerts in Northampton, New Haven, New York and Brooklyn. The next regular pair of concerts will take place on March tenth and eleventh.

Eighteenth Programme

FRIDAY AFTERNOON, MARCH 10, at 2.30 o'clock

SATURDAY EVENING, MARCH 11, at 8.15 o'clock

Sibelius . . . . . Symphony No. 6, Op. 104

I. Allegro molto moderato.
II. Allegro moderato.
III. Poco vivace.
IV. Allegro molto.

Foote . . . A Night Piece for Flute and String Orchestra

Hill . . . . . Symphony No. 3
(First performance)

Strauss . . . "Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzche)

A lecture on this programme will be given on Thursday, March 9, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Saturday Evening, March 4, at 8.30

YEHUDI MENUHIN

Sonata in E major . . . Bach
Symphonie Espagnole . . Lalo
Sonata in G minor (The Devil's Trill) . . . Tartini-Kreisler
Nigun . . . . . Bloch
Hungarian Dance No. 17 Brahms–Joachim
Hungarian Dance No. 7 Brahms–Joachim
Souvenir de Moscow . Wieniawski

Sunday FEB. 26 at 3.30	PENSION FUND CONCERT (See back cover)
Sunday MAR. 5 at 3.30	MARIA JERITZA
Sunday MAR. 12 at 3.30	ROLAND HAYES
Sunday MAR. 19 at 3.30	SERGEI RACHMANINOFF

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Intense Mr. PAUR

Emil Paur's reception as conductor of the Boston Symphony Orchestra was genuinely cordial. His concerts away from Boston were attended by audiences that crowded the halls and were most demonstrative in their enthusiasm. Mr. Parker, of the "Transcript" in contrasting the work of Paur with that of his predecessor, wrote, "Mr. Paur, in turn, flavored the concerts with a personality that was different, indeed, but that was still vivid, a personality that equally made its immediate effect upon the music, the Orchestra and its hearers. Mr. Nikisch had the diversity, the unexpectedness of the romantic temperament. Mr. Paur had the concentration of an unvarying intensity. . . . He sought the utmost in all things." Above all, Paur is remembered for his intensity. He conducted his Orchestra by instinct. He was sincere and less given to the polish and subtleties of his predecessors. Because of this the music under his direction had a vigor and robustness that was new. Such was his fervor on the conductor's platform that at times his foot supplemented his baton to the complete horrification of certain sticklers for form.

★ ★ ★ ★

The proper settlement of an estate may require the services of an institution whose principal business it is to render such service. To insure the services of Old Colony Trust Company you must name it as Executor in your will.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 821

Programme 825

List of Subscribers to the Deficit and Endowment Funds . 843

Analytical Notes by Philip Hale:

Hill . . Sinfonietta in one movement, Op. 37 826

Sibelius . . . Symphony No. 6, Op. 104 828

Foote . . . "A Night Piece," for Flute and String Orchestra 840

Strauss . "Also Sprach Zarathustra," Tone Poem, Op. 30 (Freely after Friedrich Nietzsche) 842

Advance Programme 861

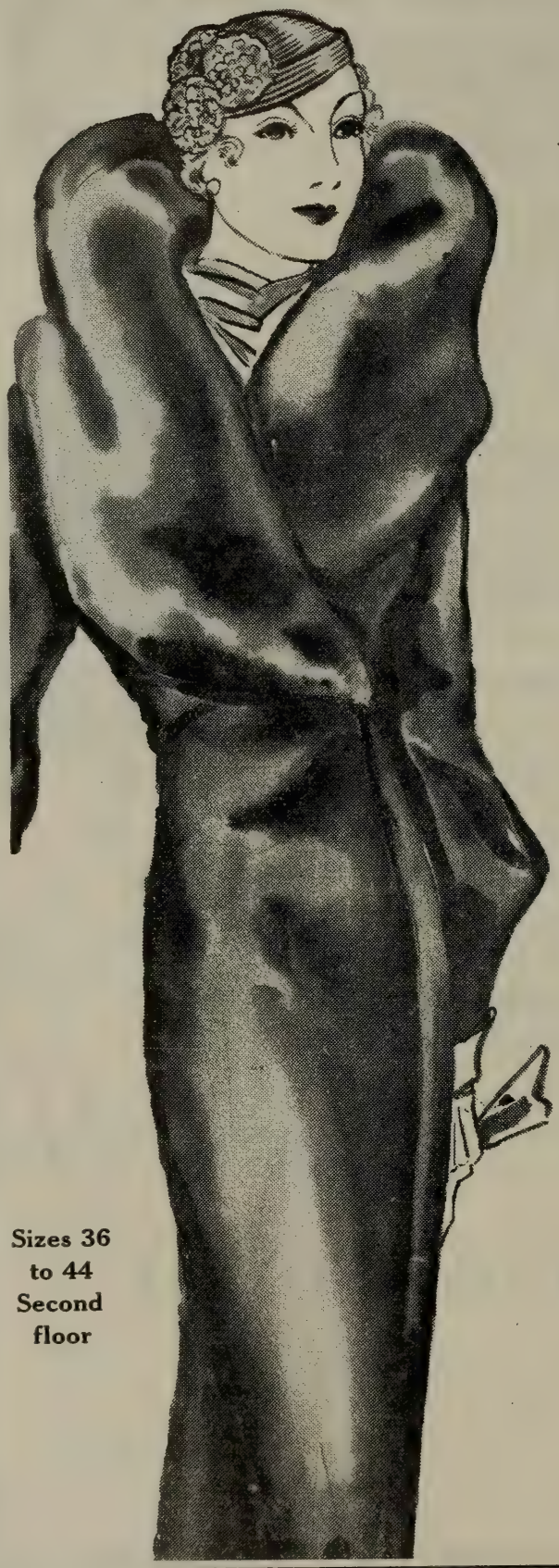
Special Concert Announcements . 862-865 and back cover

Teachers' Directory 866-868

Personnel . . . . . Opposite page 868

Chandler & Co.

Famous for Quality
for Over a Century



Made to our order

Hudson Seal

Seal dyed muskrat

Coats

$100

—Every one made from carefully dyed skins, selected one by one by our fur expert, made to our own most approved patterns.

—You will be proud to wear one of these beautiful Hudson Seals. Each looks like a coat costing two or three times as much.

—Each coat is cut full with wrappy skirt.

—Each coat is cut with new full sleeves.

—Each coat has a deep full collar.

—Each coat has from fifty to fifty-five skins of lustrous beauty and silky softness.

Sizes 36 to 44 Second floor

SUNDAY AFTERNOON, FEBRUARY 26, 1933

... *PROGRAMME* ...

Mozart ..... "Eine Kleine Nachtmusik,"
Serenade for String Orchestra (K. 525)

I. Allegro
II. Romanza: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

Schumann ..... Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro
II. Adagio
III. Allegro non troppo

Tchaikovsky ..... Symphony No. 5 in E minor, Op. 64

I. Andante
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale: Andante maestoso; allegro vivace

STEINWAY PIANO

TOWN TAXI LOWEST RATE OF FARE IN BOSTON TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS LIMOUSINES

LOW RATES *QUALITY SERVICE*

TOWN TAXI
INCORPORATED
KENMORE 5000

TOWN TAXI LOWEST RATE OF FARE IN BOSTON TOWN TAXI

MUSICAL INSTRUCTION

LOUISA TOSI

Soprano and teacher of "Bel Canto"
VOICE PRODUCTION and the ART OF SINGING
455 AUDUBON ROAD (at Beacon Street) Tel. Kenmore 1874
Circular of Mme. Tosi's career and work will be sent on request.

DOROTHY DIAMOND

SOPRANO
Available for Concerts and Musicales

"She wraps a mantle of charm about her singing, bespeaking her schooling and experience."—*Boston Transcript.*

TEACHER OF SINGING
ENGLISH DICTION
LANGUAGES CORRECT
SPEAKING and BREATHING
GLEE CLUB DIRECTION

Studio: 404 HUNTINGTON CHAMBERS, COPLEY SQUARE, BOSTON

LASALLE WHITWELL

MATHEMATICAL HARMONY
MATHEMATICAL COMPOSITION
MATHEMATICAL COUNTERPOINT
ACCELERATION OF REFLEXES
ANALYSIS OF TECHNIQUE
DETERMINATION OF ABILITY
WELLESLEY 1200

KARL DOERING

Pupil of Jachman-Wagner, Berlin and Galliera, Italy.
TEACHER OF SINGING
27 Steinert Hall Tel. Hancock 5337

BESSIE POOLE

PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio Latest Equipment
162 Boylston Street, 24 Steinert Hall
Hancock 0389

Eighteenth Programme

FRIDAY AFTERNOON, MARCH 10, at 2.30 o'clock

SATURDAY EVENING, MARCH 11, at 8.15 o'clock

Hill . . . . . Sinfonietta in one movement, Op. 37
(First performance in Boston)

Sibelius . . . . . Symphony No. 6, Op. 104

I. Allegro molto moderato.
II. Allegro moderato.
III. Poco vivace.
IV. Allegro molto.

Foote . . . "A Night Piece," for Flute and String Orchestra

Strauss . . . "Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzsche)

SOLOIST

GEORGES LAURENT

There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SINFONIETTA . . . . . EDWARD BURLINGAME HILL

(Born at Cambridge, Mass., on September 9, 1872; living at Cambridge)

Mr. Hill writes as follows:

"My Sinfonietta was composed in June–September, 1932. The score was finished in November of the same year. Last spring, Dr. Koussevitzky suggested my writing a symphony in one movement. The resulting material seemed to approach a sinfonietta rather than a symphony. The structural plan is as follows: Exposition with two themes and a conclusion, followed by a slow movement; this in turn leads without pause to the finale. Towards the end of the latter the principal theme of the first section returns by way of recapitulation. As in other recent orchestral pieces of mine, there is no descriptive background.

"The following instruments are used: four flutes (the fourth is interchangeable with piccolo), two oboes, English horn, three clarinets in B-flat and A, bass clarinet, two bassoons, contra-bassoon, six horns, three trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, small drum, tambourine, tam-tam, triangle, piano, and the usual strings."

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

The first performance was by the Boston Symphony Orchestra at Cambridge on March 9, 1933.

* * *

Mr. Hill has been represented at the concerts of the Boston Symphony Orchestra in Boston as follows:

1916. March 24, "Parting of Lancelot and Guinevere."
1919. March 28, "Stevensoniana."
1920. October 29, "Fall of the House of Usher" (Poe).
1922. February 24, Waltzes for orchestra.
1924. March 21, "Stevensoniana," Suite No. 2; December 19, Scherzo for two pianos and orchestra.
1927. April 1, "Lilacs"* (Poem for orchestra) (Amy Lowell).
1928. March 30, Symphony, B-flat major.
1929. March 22, Symphony, B-flat major.
1930. May 2, "Lilacs." October 17, Ode (Poem by Robert Hillyer).
1931. February 27, Symphony No. 2, C major.

*Performed at Cambridge by the Boston Symphony Orchestra on March 31, 1927.

Selected Works by Arthur Foote

Orchestra	Net
Op. 24. Symphonic Prologue "Francesca da Rimini"	$3.00
Op. 25. Serenade in E for Strings	1.25
Op. 36. Suite in D minor	6.00
Op. 63. Suite in E for Strings	1.50
Op. 48. Four Pieces after the Rubáiyát of Omar Khayyam	3.00

Chamber Music	
Op. 38. Piano Quintet in A minor	$7.50
Op. 23. Piano Quartet	4.00
Op. 65. Piano Trio	3.00
Op. 70. Quartet in D	5.00
Op. 32. Theme and Variations	2.50

Piano Collections	Net
Op. 41. Five Poems after Omar Khayyam	$1.00
Op. 15. Suite in D minor	1.00
Op. 27. Nine Etudes	1.00
Op. 45. Serenade in F	.75
Op. 52. Twenty Preludes	1.00
From Rest Harrow. Suite	.75

Violin and Piano	
Op. 20. Sonata in G minor	$3.00
Op. 44. Melody	.65
Op. 69. Ballade in F minor	1.25
Op. 74. No. 1. Canzonetta	.75
No. 2. Song of Sleep	.65

Album of Selected Songs

High Voice — Low Voice — $1.00 each

Text Books

Some Practical Things in Piano Playing	$ .60
Modulation and Related Harmonic Questions	1.25
Modern Harmony in its Theory and Practice	1.50

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

SYMPHONY NO. 6, OP. 104 . . . . . JAN SIBELIUS

(Born at Tevastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

This symphony, composed in 1923,* and dedicated to Wilhelm Stenhammer, has no key signature. The score, without date of publication—Cecil Gray's catalogue gives 1924 as the date—or of composition, is dedicated to Dr. Wilhelm Stenhammer.† The first performance in the United States was by the Philadelphia Orchestra, Mr. Stokowski, conductor, in Philadelphia, on April 23, 1926. Mr. Lawrence Gilman, the brilliant editor of that orchestra's Programme Books, states that "the score and parts of the Sixth Symphony were sent from Stockholm to the orchestra at the request of Mr. Stokowski, following the enthusiastic reception of the Fifth when it was repeated this season. Sibelius, announcing the dispatch of the

*According to the biographical sketch of Sibelius in the "Dictionary of Modern Music and Musicians."

†Stenhammer, composer, pianist, conductor, born at Stockholm in 1871, died there in 1927. He studied at the Stockholm Conservatory of Music and in 1892–93 piano playing with Heinrich Barth, at Berlin. He was conductor of the Philharmonic Society, Stockholm (1897); second conductor at the Royal Theatre (1900); conductor of the Gothenburg Symphony Orchestra (1907). He was a member of the Tor Aulin String Quartet. His reputation as a pianist was high throughout Europe. His chief works were "Prinsessan och Svennen," for solo voices, chorus, and orchestra (1892); the opera "Tirfing" (Stockholm, 1898); the opera "Das Fest auf Solhaug" (Stuttgart, 1899); choral works; Symphony in F major; overture, "Excelsior"; orchestral Rhapsody, "Midvinter"; four string quartets, two piano concertos, a piano sonata; many songs. In 1916, at the Jubilee of the Gothenburg High School, he was given the title "Dr. phil. h. c."

DITSON PUBLICATIONS Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

score and parts, wrote as follows in a letter to Mr. Mattson, assistant manager of the orchestra: 'It will be an honor and a joy to have the first performance in America of my Sixth Symphony under Mr. Stokowski, to whom I beg you to convey my respectful and appreciative greeting.' "

* * *

The first performance in Boston was by the Boston Symphony Orchestra on February 28, 1930. There was a second performance in that season on March 28.

Mr. Gilman called attention to the marked fondness shown by Sibelius in this symphony, as in his Seventh, for scales of various character "as the stuff of thematic structure."

I. Allegro moderato, A minor, 2-2. An introduction is for strings alone without basses. A theme for flutes moves in thirds. Subsidiary themes, also in thirds, march diatonically. The dominating musical idea is in eighth notes, played by the first violins in three parts; an idea in its melodic nature, not unlike the preceding theme for flutes. This is played with for many measures until it passes into the flute theme, in which violoncellos now join. The familiar thirds are to be found in the figures in thirty-second notes for woodwind instruments; for violins and violas; in ascending and descending scale passages for the violoncellos. Arpeggio figures for woodwind usher in a section in C major. Second violins and violon-

DISTINCTION

WE ATTRIBUTE OUR CLAIM OF **DISTINCTION** IN OUR CLOTHES TO OUR BETTER FACILITIES OF KNOWING THE DESIRES OF EACH WOMAN INDIVIDUALLY—AND—OUR ABILITY TO MAKE THE FINEST GARMENTS FIT — CORRECTLY . . . CHARACTERISTICALLY

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

cellos (with violas later) go up and down the scale against octaves, for bassoons and flutes. "A tremolo figure for the violoncellos and basses, rushing scales in unison and octaves for the woodwind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, poco tranquillo. The final effect is modal, with a suggestion of the first authentic mode, the Dorian."

II. Allegretto moderato, 3-4. The movement begins with a passage in four-part harmony (flutes and bassoons), at first in D minor, but going into G minor, the tonality of the movement. The chief theme, *mp,* espressivo, is given to the first violins, divided, with chords for the woodwind. Ascending scales follow in the other strings. The first violins restate the chief theme. A lyrical theme in B-flat major is announced by first violins and violoncellos, but the earlier scale subject returns. Then comes a passage poco con moto, in which the strings have a figure in thirty-second notes, with the woodwind talking lightly. The movement ends with a cadence for strings, oboe, and harp.

III. Scherzo. Poco vivace, 6-8. The theme that begins the movement is chiefly rhythmical, for violins over a chord, D minor. The contrasting theme, more lyrical, is at first for woodwind instruments in thirds; then for violins, developing into a melody for the strings. But the agitated opening theme busies the whole orchestra. After

$ $ $ PER MONTH INCOME, IS THE SOUND WAY TO ARRANGE YOUR LIFE INSURANCE

Governmental researches have shown that in cities, a widow and three children can just barely exist on an income of $100 a month.

About three years ago we brought out an unusually attractive contract which will allow a man on a moderate income to provide for his dependents, at his death,

$100 A MONTH INCOME

We have named it THE FAMILY INCOME PLAN.

Ordinarily, it would require $25,000 to purchase an income of $100 a month, from interest alone.

The Family Income Plan requires a much less amount, involving at age 35 a deposit of only $342.11.

If death occurs, the widow receives $100 a month through the 20th year, from the date when the contract was issued—*then $10,000 in cash is paid to her.* It allows her to stay in the home during the adolescence of the children.

Happy to quote the rate at your age. Just print your name, address, and date of birth on this ad, return, and you shall have it.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

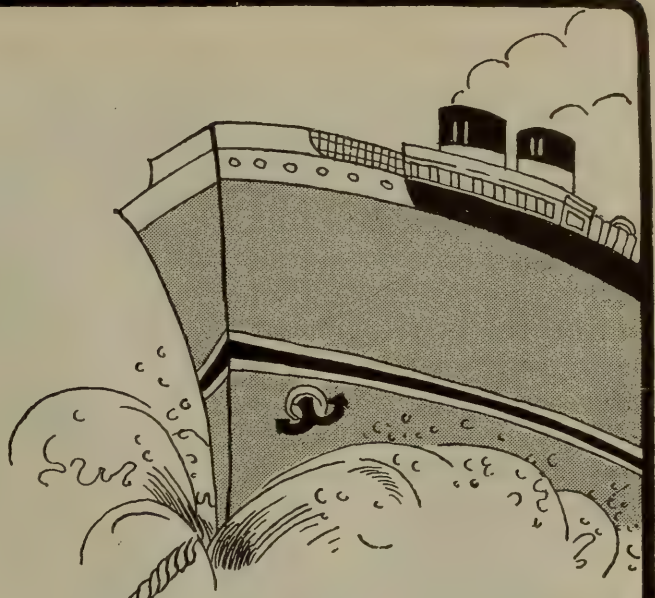
Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON

Slattery's

Cruise Shop

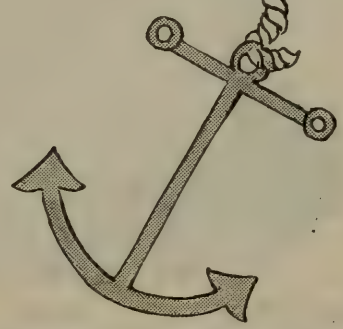
will

put you in



Ship Shape!

Are you planning a cruise for these winter months? If you are, then plan a trip to our second floor Cruise Shop where you'll find the lovely, flattering clothes that are so essential to a successful vacation. It's 'most as refreshing as a week at sea to thrill to the fashions we've assembled here.



Slattery's

Opposite Boston Common

a vigorous crescendo and a chord for the brass, a lyrical theme returns, increasing in strength, until there is a sudden ending in thirds.

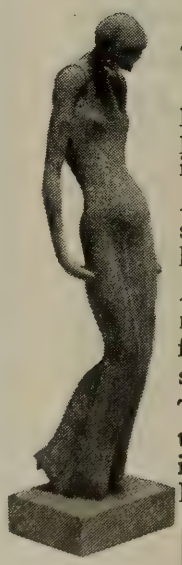
Finale. Allegro molto, C major, 4-4. A heroic theme for violins, woodwind, and two horns is answered by a phrase for lower strings. The music becomes more and more agitated. And here the diatonic character found prevailing in the symphony becomes chromatic. A crescendo leads to a climax *fff*. The first theme follows now for strings alone, and the opening section is elaborated harmonically and by the instrumentation. The Coda, Doppio più lento, sums up the significant features of the symphony: the diatonic scale and the intervals of the third. There is a quiet ending in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, kettledrums, harp, and the usual strings.

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

This is the label
That stands for
Quality!

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

* * *

"The rule in Hindu music for a final cadence is that the player leaves off 'when he thinks his hearer has had enough'; and no nonsense about tonic or coda. To judge from his Sixth Symphony, Sibelius's rule seems to be similar. And why not? Why should we not just overhear music? We shall probably not be present at the beginning or end of the 'grand Amen.' Still, the plan might have

Experience Series—No. 4
(AN ACTUAL BOSTON PURCHASE
$15,627 or $100 A MONTH)

"FOR FAITHFUL SERVICE"—

An Annuity instead of a Bequest

Mr. and Mrs. A have bought their housekeeper—aged 58—an Annuity instead of remembering her by Will. What a satisfactory way of rewarding such faithful service! For the rest of her life she will receive $6.39 monthly for every $1,000 invested for her —***and the income starts immediately.***

If you have a similar problem and want to be sure that a member of your household gets and keeps the maximum benefit from any provision you make for him or her, why not consider the many advantages of an Annuity?

BOOKLETS ON ANNUITIES WILL BE MAILED YOU ON REQUEST

100 MILK STREET **R. O. WALTER** **HANcock 6200**

Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-tax district; we have avoided frills; we are fortified with cash. We are direct importers.

This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

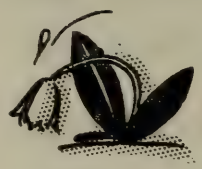
PRAY'S

646 Washington St., opp. Boylston St.

been more intelligible if Dr. Sargent could have shown anywhere that he understood it. As it was, everything was of equal importance, and all therefore of none—rather like the life this age is called upon to endure."—*London Times*.

* * *

In the Sixth Symphony the mood is again more subdued, the form more brief and concentrated, the style more sober and restrained; for once, however, the composer permits himself the unwonted luxury of two additions to the frugal and Spartan orchestra with which he had contented himself in his three preceding symphonies—namely, a harp and a bass clarinet. In spite of this partial relaxation from austerity, however, the scoring in this symphony is by no means opulent. Quite the contrary, indeed, it is noticeably much more restrained than that of its predecessor, though never approaching the starkness and asceticism of the Fourth. In general, one may say that the whole character of the Sixth Symphony is that of a midway point between the two opposite extremes touched in the preceding pair. The spiritual and emotional keynote of the work is a sense of poise, serenity, and proportion which is as far as removed from the austerity of the one as it is from the exuberant abandon of the other. . . . The chief interest of the work is formal. In the first movement the conventional tripartite scheme of exposition, development, and recapitulation is abandoned; more accurately, perhaps, while their outlines are broadly discernible, they are merged



We're All Ready for

SPRING . . .

It's only a matter of weeks until Spring. We're all prepared for the glad season with a smart collection of brand-new styles. Wait until you see the "Garbo Tie"—the "Capri Sandal"—the "Tuck-Toe Pump" and others. Opera pump sketched comes in black, brown or blue kid.

12.50

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Jersey Straw
One of the many indispensable hats created for afternoon concerts, for dinner and the evening Symphony. In smart white and colors. $10.50
Sixth floor.
R. H. STEARNS CO.

and interfused with each other to such an extent that it is virtually impossible to say where the one begins and the other ends. Moreover, several groups of thematic fragments are introduced instead of the customary two main ones, as in the first movement of the Second Symphony; but at the same time there is nevertheless a definite first subject among them which dominates the rest and is worked out at considerable length in the traditional manner. In form as in other respects, in fact, this movement is in the nature of a compromise, a *via media*. It represents in a sense a fusion of the classical methods of procedure with the novel principle of construction introduced in some of the composer's earlier symphonies. . . . Another uncommon feature of the work is that it has no slow movement, properly speaking, its place being taken by an *allegretto* of great melodic charm and rhythmical subtlety. Still another is the fact that the Scherzo has no contrasting Trio, but is all of a piece. Singular, too, and arresting is the way in which all the movements (except the third, after developing in direct and logical fashion throughout), seem suddenly to melt away and dissolve into nothing in their concluding bars.—Cecil Gray, "Sibelius" (London, 1931).

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

A Night Piece for Flute and String Orchestra . Arthur Foote

(Born at Salem, Mass., on March 5, 1853; now living in Newton Center, Mass.)

This composition, which Mr. Foote with characteristic modesty calls "a slight little thing" was composed in 1918 for the Chamber Music Society of San Francisco, and produced at a concert of that society in San Francisco on January 28, 1919. It was performed in Boston at a concert of the Boston Flute Players' Club on October 30, 1921 (Georges Laurent, flute; Messrs. Kuntz, Thillois, Artières, Miquelle, string quartet); at a concert of the Boston Symphony Orchestra, Pierre Monteux conductor, on April 13, 1923.

The following compositions of Mr. Foote have been played at the subscription concerts of the Boston Symphony Orchestra in Boston:—

1887. February 5, overture "In the Mountains," Op. 14 (first time).

1888. April 14, overture "In the Mountains."

1889. November 23, Suite for strings, D major, No. 2, Op. 21 (first time).

1891. January 24, Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).

1893. February 4, "The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Marie Barnard Smith, Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).

1895. March 2, Prologue to "Francesca da Rimini."

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

1896. March 7, Suite in D minor, Op. 36 (first time).

1898. February 26, Songs with piano: Elaine's song, "Sweet is true love"; Irish folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.

1903. March 28, Suite in D minor, Op. 36.

1909. April 17, Suite in E major, Op. 63, for string orchestra (first time).

1912. April 20, Four Character Pieces (after Omar Khayyám), Op. 48 (first time in Boston); April 11, 1918.

1921. April 8, Suite in E major, Op. 63, for string orchestra.

1923. April 13, Night Piece for flute and string orchestra.

1925. April 3, Suite for strings, Op. 63.

1929. February 22, Suite for strings, Op. 63.

Mr. Foote's Suite for strings, Op. 12, was played in Boston at a "Popular Concert" of the Boston Symphony Orchestra, May 15, 1886. It has been performed in other cities of the United States; also in London under Sir Henry Wood's direction in August, 1910.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), OP. 30 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester."

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) . .	44,314.60
Balance needed	$23,237.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to 1 for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter O.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabet
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William V

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace I
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A
Fitch, Miss Carrie T.
Flanders, Miss Elizab
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

exceed its income. These concerts are made possible only he operating deficit. A list of those who have subscribed

rbes, Mrs. Ralph E.
rness, Mrs. Arthur A.
ancis, Mrs. George H.
ank, Jerome D.
ench, Mrs. Allen
ench, Miss Katharine
ost, Mr. and Mrs. Donald McKay
ost, Horace W.
othingham, Dr. and Mrs. Langdon
othingham, Mrs. Louis A.
ge, Mrs. Homer
rdner, Miss Edith F.
rdner, Miss Ethel R.
rniss, Mrs. Freeman H.
ritt, Miss Elizabeth M.
ston, Mrs. W. A.
y, E. Howard
bhard, Heinrich
bson, Mrs. K. H.
lbert, Miss Helen C.
fford, Miss Rosamond
lchrist, Olive B.
ll, Miss Ellen A.
more, Mrs. G. L.
an, Mrs. Edwin, Sr.
odwin, Mr. and Mrs. Frederic S.
uld, Miss Eleanore P.
abfield, Dr. G. Philip
andin, Miss Isabella
aves, Miss Lavinia R.
ay, Reginald
ay, Mrs. Russell
eenough, Mrs. Chester N.
eenough, Mrs. Henry V.
iffith, Miss Josephine
ozier, Mrs. E. A.

ll, Mrs. George A.
ll, Mrs. H. S.
llowell, Miss Emily
llowell, Mr. and Mrs. N. Penrose
amilton, Miss Ruth W.
amlin, Miss Jenny L.
arding, Emor H.
armon, Miss Lilian
arriman, Mrs. Henry I.
artwell, Miss Mary A.
arwood, Mrs. Sydney
asbrouck, Miss Mary K.
askell, Mrs. Clarence G.
askins, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden
Kelly, Mrs. Fitzroy

Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs. Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston

Newberry, John S., Jr.

Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897.

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part;

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.

Ames, Mrs. Hobart
Atkinson, Edward W.

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.

Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.

Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott

Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.

Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

New Subscribers to February 24, 1933

Beal, Miss Ida G.
Davis, Mrs. Livingston
Duncan, Mrs.
Elms, Miss Florence G.

Hatfield, Dr. and Mrs. Hugh K.
Hunneman, Miss Ida
Kaufman, In Memory of Mitchell B.

Loeffler, Mrs. C. M.
Morss, Mrs. Henry A.
Wadsworth, Mrs. Eliot

New Subscribers to March 3, 1933

Bigelow, Miss Mary C.
Clapp, Miss Helen

Hammond, Franklin T.
Hoyle, Alexander E.

Sears, Mrs. Montgomery

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay A. D.

it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too

Copley-Plaza Symphony Dinners

The success of the Symphony Round Table Luncheons has prompted us to offer a series of Symphony Dinners to precede the Saturday concerts. Professor Alfred H. Meyer, of Boston University and Music Critic of the Boston *Transcript,* will illustrate at the piano some of the principal points of the evening program. If there is sufficient response or demand for this dinner series, the first will be held March eighteen promptly at seven o'clock. Series of six dinners, $15.00. Single ticket, $2.75.

The Symphony Luncheons

There are still tickets available for the remaining series of six Round Table Luncheons. The price, which includes Professor Meyer's lecture and a most delicious luncheon, is $7.50 or $1.50 for single ticket. The tickets are interchangeable to accommodate those who go to the concerts on alternate Fridays. The next luncheon, Friday, March 17, promptly at quarter before one o'clock in the State Suite at the Copley-Plaza.

For reservations, please telephone Function Manager's office, KENmore 5600 or address Mrs. Harold Everett Porter, making all checks payable to the Copley-Plaza Hotel.

much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The subcaptions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: *I teach you beyond man.*† Man is a something that shall be surpassed.

. . . " 'What with man is the ape? A joke or a sore shame. Man shall be

*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

†"Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hidous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.' "

"The scene of 'Thus spake Zarathustra,' " says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves

LUNEVILLE
CHINA

A PERFECT
WEDDING PRESENT

SOLD IN SERVICES
OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.

TELEPHONE, CAPITOL 7219

felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

DOLL & RICHARDS

PORTRAITS BY GIULIO DE BLAAS
WATER COLORS BY SAM CHARLES
SELECTED ETCHINGS

138 NEWBURY STREET BOSTON

may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept!—
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
655 BEACON STREET ▼ BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

SEVEN!
Deep is its woe,—
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme books.

A symphony in C major by Louis F. Delune, of Brussels, was pro-

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

duced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus den Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909. There are other compositions.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent

*See Voltaire's amusing account (article "Samson") in "Questions sur L'Encyclopédie"; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

Boston University Summer Session

JULY 5 to AUGUST 12, 1933

Offers a wide variety of courses. Of special interest to readers of this Program are the courses in Advanced Harmony; Music Appreciation; Modern Music; Sight Singing; High School Choral, Instrumental, and Applied Music; Ministry of Hymns in Life and Worship; Choir Directorship; Harmony, School Music, Piano Class, and Music Appreciation Methods.

For further information, address:

T. EVERETT FAIRCHILD, Director

688 Boylston Street, Boston, Massachusetts

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET

TEL. COMMONWEALTH 1814

Guard Against Theft——————

——————and Damage to Your Auto

One minute from Symphony Hall

STORE AT WESTLAND AVENUE GARAGE Inc.

41 WESTLAND AVENUE

power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite), The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.*

*See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himself from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfüsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

1
LIBERTY
SQUARE

BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

One of the most entertaining articles on Zoroaster is "Zoroastre" in the Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

Nineteenth Programme

FRIDAY AFTERNOON, MARCH 17, at 2.30 o'clock

SATURDAY EVENING, MARCH 18, at 8.15 o'clock

Roussel . . . . . Suite in F major, Op. 33

I. Prelude.
II. Sarabande.
III. Gigue.

d'Indy . . . . Symphony on a French Mountain Air, for Orchestra and Pianoforte, Op. 25

I. Assez lent; Modérément animé.
II. Assez modéré, mais sans lenteur.
III. Animé.

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . Prelude and Liebestod from "Tristan und Isolde"

Wagner . . . . . Overture to "Tannhäuser"

SOLOIST
HEINRICH GEBHARD

There will be an intermission after d'Indy's "Symphony on a French Mountain Air"

A lecture on this programme will be given on Thursday, March 16, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Thursday Evening, March 16

75th Anniversary Concert

HARVARD GLEE CLUB

Dr. ARCHIBALD T. DAVISON, Conductor

Sunday Afternoon, March 19, at 3.30

RACHMANINOFF

PROGRAMME

Variations in C minor ..... Beethoven

Preludio from Sonata for Violin, E major ..... Bach
Transcribed by Rachmaninoff

Nachtstück, Op. 23 ..... Schumann

Impromptu, F minor ..... Schubert

Invitation to the Dance ..... Weber-Taussig

Scherzo from "A Midsummer Night's Dream" ..... Mendelssohn
Transcribed by Rachmaninoff

Nocturne
Ballade } ..... Chopin

Three Preludes ..... Rachmaninoff
E major
B minor
A minor

Sonetto del Petrarcha ..... Liszt

Rhapsody ..... Liszt

Sunday Afternoon, March 26, at 3.30

KREISLER

Checks on local banks accepted

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

Champion of the New

Mr. Paur's use of his foot, as well as his bâton, in conducting the Boston Symphony Orchestra, was the cause of much good-natured fooling. Even the musical critic of the *Journal* joined in the fun and wrote this pleasant bit of nonsense:

"Mr. Paur would certainly be horrified if he knew that his habit disturbed anyone prepared to admire him. The habit, if unconcious, is probably confirmed. Now what shall be done? . . . Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? With them might be given a subscription list of 'patrons and patronesses of music'; and the list might be headed with the motto, 'Suaviter in modo,' or 'Do good by stealth.' Rubber boots are cheaper; but they would chafe the conductor in his more impassioned moments; they yield an unsavory smell; they have a cold, wet noise of their own, even when they are perfectly dry."

Yet with all his intenseness and energy, Mr. Paur had the vision and the courage to present to his audience some of the more modern music. Under his hand, even the fourth symphony of the once unpopular Brahms brought plaudits from the critics. To Mr. Paur goes the credit for making audiences recognize and appreciate the new.

★ ★ ★

If you will read our publication, "Wills and Trusts," you will understand the benefits and safeguards of letting Old Colony Trust Company serve you as Executor and Trustee.

Old Colony
Trust Company

17 COURT STREET, BOSTON

Affiliated with The First National Bank *of* Boston

CONTENTS

Title Page . . . . . Page 869

Programme 873

List of Subscribers to the Deficit and Endowment Funds . 891

Analytical Notes by Philip Hale:

Roussel . . . . Suite in F major, Op. 33 874

d'Indy . . Symphony on a French Mountain Air 876

Wagner . . "Forest Murmurs" from "Siegfried" 886

Wagner . . . Prelude and Liebestod from "Tristan und Isolde" . 896

Entr'acte: The Tannhäuser Myth 900

Wagner . . . Overture to "Tannhäuser" 903

Advance Programme 909

Special Concert Announcements . 910–913 and back cover

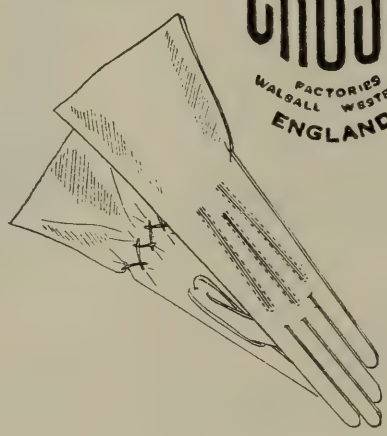
Teachers' Directory 914–916

Personnel . . . . . Opposite page 916

Chandler & Co.

Famous for Style and Quality for Over a Century

We carry exclusively in Boston gloves, bags, luggage and novelties by Mark Cross. The new season brings a thrilling collection of smart accessories and correct, useful novelties.



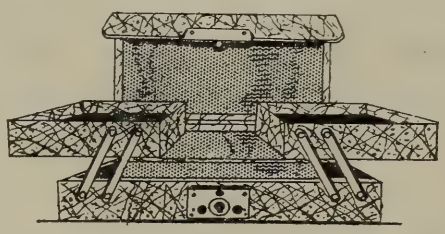
Mark Cross

Doeskin Gloves

$3.50

at Chandler & Co.

The perfect glove for town and country. Mark Cross gloves, as any smart woman can tell you are the ultimate in doeskins, supple, velvety soft, exquisitely fashioned and washable.



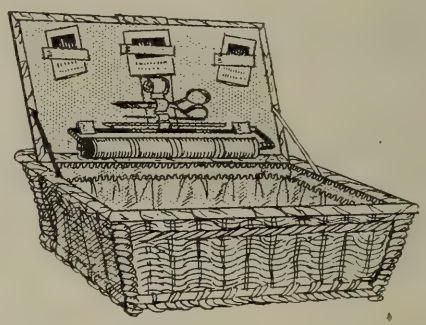
Mark Cross

Jewel Case

$5

at Chandler & Co.

A gem of convenience is this distinctive jewel case with its divided compartments for different types of jewelry.



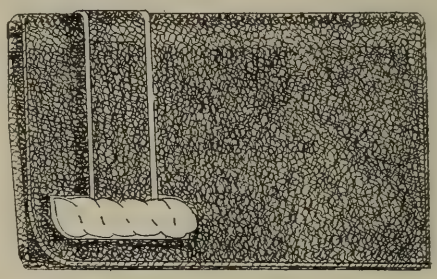
Mark Cross

Sewing Basket

$10

at Chandler & Co.

Capacious wicker basket with cover in contrasting Morocco leather—completely fitted, with ample room for sewing materials. Beautifully satin lined.



Mark Cross

Town Bag

$7.50

at Chandler & Co.

Typically Mark Cross in its air of distinction and quality is this bag of softest leather accented with a stunning white ornament and white piping.

STREET FLOOR

Nineteenth Programme

FRIDAY AFTERNOON, MARCH 17, at 2.30 o'clock

SATURDAY EVENING, MARCH 18, at 8.15 o'clock

Roussel . . . . . Suite in F major, Op. 33

I. Prelude.
II. Sarabande.
III. Gigue.

d'Indy . . . . Symphony on a French Mountain Air, for Orchestra and Pianoforte, Op. 25

I. Assez lent; Modérément animé.
II. Assez modéré, mais sans lenteur.
III. Animé.

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . Prelude and Liebestod from "Tristan und Isolde"

Wagner . . . . . Overture to "Tannhäuser"

SOLOIST

HEINRICH GEBHARD

MASON & HAMLIN PIANOFORTE

There will be an intermission after d'Indy's "Symphony on a French Mountain Air

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SUITE IN F MAJOR OP. 33 . . . ALBERT CHARLES PAUL ROUSSEL

(Born at Turcoing, France, on April 5, 1869; now living at Paris)

This Suite was composed in 1926. The first sketches were made in March; the score was completed on August 26. "The composer had no literary programme in mind while writing his work. It is *de la musique pure.*" Three movements, Suite, Sarabande, Gigue are well in accordance with the classical form. The Prelude has more than usually elaborated development. The score is dedicated to Serge Koussevitzky. The Suite was composed for performance by the Boston Symphony Orchestra conducted by him. The first performance anywhere was in Boston on January 21, 1927.

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, side-drum, bass-drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and the usual strings.

*
* *

Roussel was in Boston in the fall of 1930. His symphony in G minor Op. 42 written for the jubilee of the Boston Symphony Orchestra was performed on October 24 for the first time.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes
Corporation
24 Federal Street, Boston

He was asked in New York if he believed that the harmonic material of music would change in the years to come. He expressed his doubt.

"For the present, at least, I believe all the 'chords' have been written. Something remains to be done, it is true, by the critics and teachers of musical theory. They have still to completely systematize and explain the latest harmonic and contrapuntal developments. These things are the work of the theorists, and modern composition has given them much to digest.

"Contrapuntal development is another matter. Under this head, of course, we logically include polytonality and atonality. Polytonality, which is a counterpoint of keys as well as melodic lines, I believe in—when it defines tonality! Why not? Polytonal effects, when two or more keys are heard at the same time, are, under circumstances of clear thinking and genuine inspiration, wholly natural, logical, artistic, if properly applied. But I do not consider these musical media properly applied if they destroy the sensation of key. When the key of a composition is firmly established, the counterpoint may well bring together and cause to clash two or more keys. I feel that if the sensation of a fundamental key or tonality is not present the composer has failed.

"Atonality I cannot feel or believe in, as it represents the relinquishment of tonality. And yet I have seen Alban Berg's 'Wozzek,' which is purely atonal in workmanship and style, and I must say

ENSEMBLE MUSIC BY EDWARD MACDOWELL

For Two Pianos, Four Hands

	Net
Op. 17, No. 2. Witches' Dance	$1.00
*Op. 21. Moon Pictures (after Hans Christian Andersen)	1.00
*Op. 42, No. 4. Forest Elves	1.50
*Op. 49, No. 2. Rigaudon	.75
Op. 51, No. 2. Will o' the Wisp	.60
*Op. 59. Finale from Keltic Sonata	1.50

*Transcriptions by FÉLIX FOX

For Violin and Piano

To a Wild Rose	$.50
To a Humming Bird	.60
Clair de Lune	.50
With Sweet Lavender	.45
Long Ago	.50

Trios for Violin, 'Cello and Piano

	Net
To the Sea	$.60
From a Wandering Iceberg	.60
A.D. 1620	.75
Starlight	.60
Song	.75
Nautilus	.75

For 'Cello and Piano

To a Wild Rose	$.50
To a Water Lily	.50
A Deserted Farm	.50
Told at Sunset	.60
At an Old Trysting Place	.50

TO A WILD ROSE

For four violins, 'cello and piano. May also be played by one, two or three violins and piano. 'Cello *ad lib.* with all combinations.

Price 75 cents net.

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

that I was impressed. Possibly atonalism—the negation of tonality—is more appropriate in the theatre, where sudden dramatic effects have to be made, than in the concert room. Anyhow, 'Wozzek' is a remarkable and very impressive score. 'Wozzek' is against my ideas of music, but 'Wozzek' is a work of a form, a manner, and inspiration all its own. *Ergo,* we composers have principally to do one thing: hold to our faith, labor with care and conscience, and continue our appointed way."

SYMPHONY FOR ORCHESTRA AND PIANOFORTE ON A FRENCH MOUNTAIN AIR, OP. 25 . . . . . PAUL MARIE THÉODORE VINCENT D'INDY

(Born at Paris, March 27, 1852*; died at Paris on December 2, 1931)

This "Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français," was composed in 1886. It was performed at a Lamoureux concert, Paris, March 20, 1887, when the pianist was Mme. Bordes-Pène. The first performance in Boston was at a

*Baker's Biographical Dictionary of Musicians (1900). Riemann's Musik Lexicon (1899), Grove's Dictionary of Music and Musicians, and Constant Pierre's "Le Conservatoire National de Musique et de Déclamation" (1900) give 1851 as the year of d'Indy's birth. Adolphe Jullien, the author of the biographical sketch in Grove's Dictionary, says that the date 1851 as given by him is "verified by register of birth." M. d'Indy in an autograph sketch of his life and career, prepared for "Famous Composers" (New Series, vol. i., Boston, 1900), gave 1852 as his birth-year.—ED.

DITSON PUBLICATIONS Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

Symphony concert, April 5, 1902, when Harold Bauer was the pianist. The second performance by this orchestra was on February 10, 1906, Heinrich Gebhard, pianist. The third was on January 24, 1919, when Alfred Cortot was the pianist. This was his first appearance with the orchestra in Boston. At the fourth performance, E. Robert Schmitz was the pianist.

The folk-melody chosen by d'Indy is one that may be heard between Tortous and Bouchard in the Cévennes, "sung afar off with full voice by a young girl." Reference is made to it in "Chansons Populaires," collected in the Viverais and the Vercors by Vincent d'Indy, and arranged with a preface and notes by Julien Tiersot (Paris, 1892). The air is given in notation by Tiersot in his "Histoire de la Chanson Populaire en France" (Paris, 1889, p. 104). Tiersot says: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs—they are generally songs of shepherds—something fluid, ethereal, a gentleness that is not found in folk-songs of the plains." He quotes one of these airs, and then says: "It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* are types known to every one. It is the same spirit that distinguishes that air of the Cévennes which M. Vincent d'Indy took for the theme of a symphonic work lately performed."

DISTINCTION

WE ATTRIBUTE OUR CLAIM OF **DISTINCTION** IN OUR CLOTHES TO OUR BETTER FACILITIES OF KNOWING THE DESIRES OF EACH WOMAN INDIVIDUALLY—AND—OUR ABILITY TO MAKE THE FINEST GARMENTS FIT—CORRECTLY . . . CHARACTERISTICALLY

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

D'Indy calls his work a symphony. It is not a pianoforte concerto; the pianoforte enters occasionally as a solo instrument, but for the most part it is treated as an orchestral instrument. One of the interesting features of this symphony, which might be called a fantasia, is the manner in which both harp and pianoforte are used together, in opposition, and in various instrumental combinations. The symphony is built on the theme of pastoral character, as Berlioz's "Symphonie Fantastique" was built on an "*idée fixe*," the melody that haunted the young artist.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, kettledrums, big drum, cymbals, triangle, harp, pianoforte, and strings. It is dedicated to Mme. Bordes-Péne.

* * *

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and the mulberry and the vine flourish profusely. D'Indy had long been

$ $ $ PER MONTH INCOME, IS THE SOUND WAY TO ARRANGE YOUR LIFE INSURANCE

Governmental researches have shown that in cities, a widow and three children can just barely exist on an income of $100 a month.

About three years ago we brought out an unusually attractive contract which will allow a man on a moderate income to provide for his dependents, at his death,

$100 A MONTH INCOME

We have named it THE FAMILY INCOME PLAN.

Ordinarily, it would require $25,000 to purchase an income of $100 a month, from interest alone.

The Family Income Plan requires a much less amount, involving at age 35 a deposit of only $342.11.

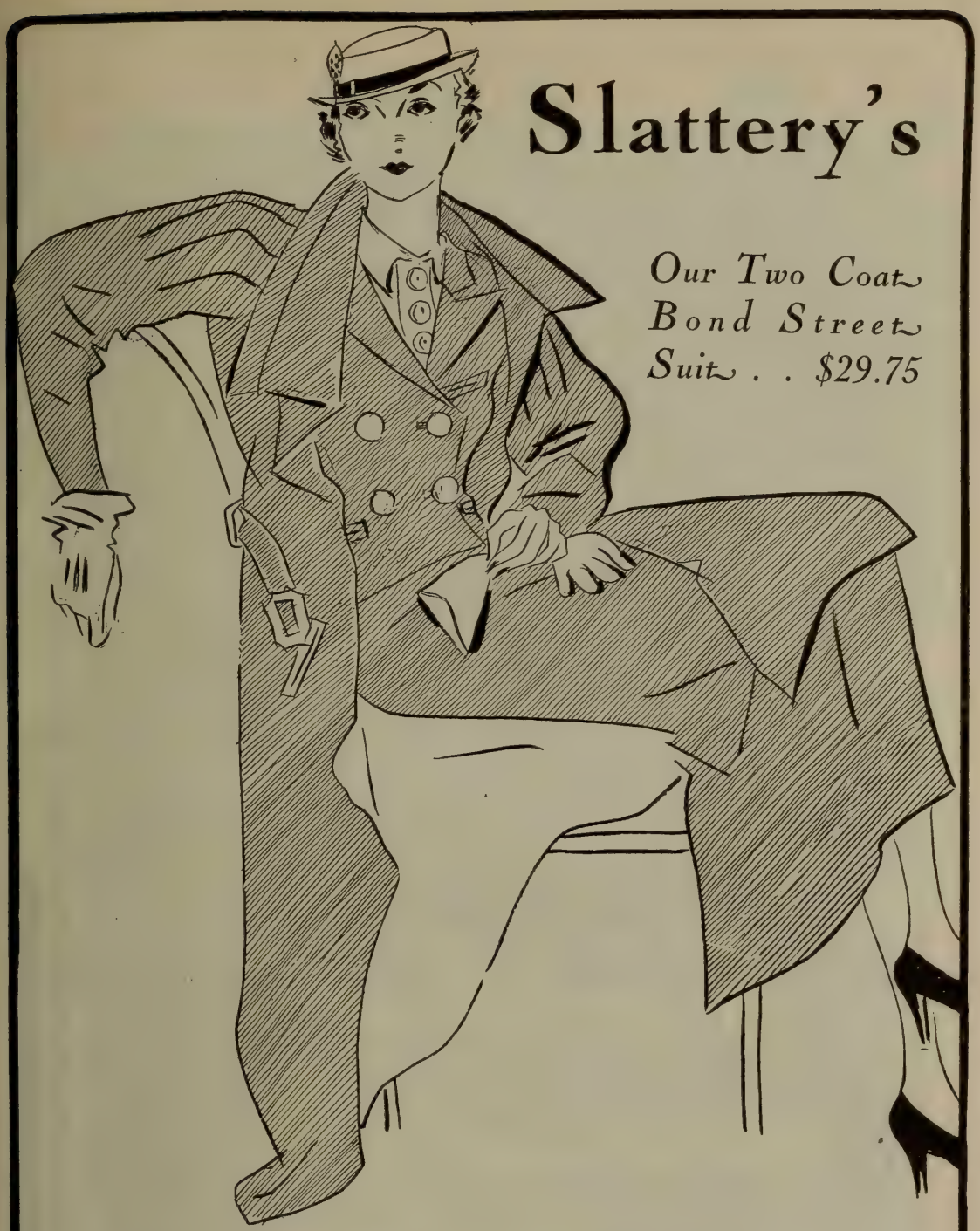
If death occurs, the widow receives $100 a month through the 20th year, from the date when the contract was issued—*then $10,000 in cash is paid to her.* It allows her to stay in the home during the adolescence of the children.

Happy to quote the rate at your age. Just print your name, address, and date of birth on this ad, return, and you shall have it.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON



IT's a Slattery Suit Year!

See hundreds of Slattery's Q suits before you decide! (Q stands for quality, of course!) Our new Suit Shop has the whole picture for you. We've 75 Styles to choose from . . . each one a gem of its kind, and each one with its own promise of service as well as smartness because the Slattery label comes with it!

On Our Bright Fifth Floor!

in the habit of spending his vacations in this picturesque country. He also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887, he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne"* (1905); and his operas "Fervaal" and "L'Étranger."

A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892.

* * *

In 1905 d'Indy was invited to conduct a series of concerts given

*Poème des Montagnes," a suite, was first played in Boston by Miss Laura Hawkins (Mrs. Stephen Townsend), February 26, 1904; excerpts from "Tableaux de Voyage" were first played here by Mme. Helen Hopekirk, December 13, 1902.

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Boston
Temple place
Eleven

Imitation is
the sincerest
of flattery

by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinck's "Pelléas and Mélisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice."

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony of B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The programme of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelléas

Annuities Explained

Send for this New Booklet

"Equitable Life Annuities" describes in simple language the different kinds of annuities issued by The Equitable. Examples are included which indicate how these various forms of guaranteed life income meet the needs of men and women in all walks of life. Booklet free on request.

THE EQUITABLE

LIFE ASSURANCE SOCIETY OF THE UNITED STATES

Thomas I. Parkinson, President

TO THE EQUITABLE, 393 7th Ave., New York City

Please send me booklet describing Equitable Life Annuities.

Name..... A-68

Address..... Age.....

Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-tax district; we have avoided frills; we are fortified with cash. We are direct importers.

This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

PRAY'S

646 Washington St., opp. Boylston St.

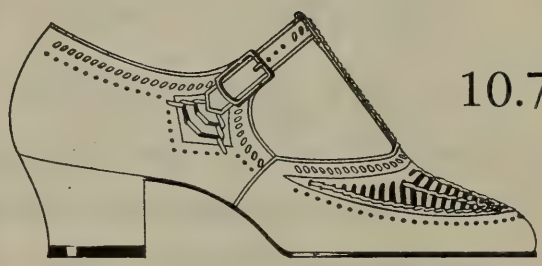
and Mélisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

D'Indy gave a chamber concert in Potter Hall, Boston, on December 11, 1905, with the assistance of the Longy Club and J. Keller, violoncellist. The programme comprised compositions by d'Indy: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk Tunes" (Longy, oboist; d'Indy, pianist); Trio for piano, clarinet, and violoncello (d'Indy, Grisez, and Keller).

* * *

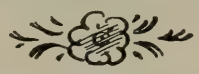
On his second visit to Boston, he conducted the concerts of the Boston Symphony Orchestra on December 9, 10, 1921: Mozart, Serenata Notturna in D major, for two String Orchestras, one with kettledrums (1776); Lalande, Musique pour les Soupers du Roy; chaconne gracieuse (1712); Bach, Concerto in D major for piano (1724) (Bruce Simonds, pianist); d'Indy, Poème des Rivages.



10.75

The Swiss Sandal

. . . One of the most popular shoes for Spring and Summer at Thayer McNeil's. White, beige, black, brown or blue.



THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

PLATINUM · BEIGE · PARCHMENT · WALNUT

TAN · LIGHT NUTRIA · AND NUTRIA

are the new Spring shades you'll find in
our Lapin Jackets. Fur Shop, sixth floor.

$29.50

R. H. STEARNS COMPANY

"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, glockenspiel, strings.

George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees.

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic (*sic*). The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in mak-

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

ing such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic (*sic*). Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16.

Now, more than ever, you need Investment Counsel.

INFORMATION ON REQUEST

William H. Coburn & Co.

68 Devonshire Street

BOSTON

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) . .	44,314.60
Balance needed	$23,237.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabet
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizab
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

xceed its income. These concerts are made possible only he operating deficit. A list of those who have subscribed

rbes, Mrs. Ralph E.
rness, Mrs. Arthur A.
ncis, Mrs. George H.
nk, Jerome D.
nch, Mrs. Allen
nch, Miss Katharine
st, Mr. and Mrs.
Donald McKay
st, Horace W.
thingham, Dr. and Mrs.
Langdon
thingham, Mrs. Louis A.
e, Mrs. Homer
dner, Miss Edith F.
dner, Miss Ethel R.
niss, Mrs. Freeman H.
itt, Miss Elizabeth M.
ton, Mrs. W. A.
, E. Howard
hard, Heinrich
son, Mrs. K. H.
ert, Miss Helen C.
ord, Miss Rosamond
hrist, Olive B.
Miss Ellen A.
ore, Mrs. G. L.
, Mrs. Edwin, Sr.
lwin, Mr. and Mrs.
Frederic S.
d, Miss Eleanore P.
field, Dr. G. Philip
din, Miss Isabella
es, Miss Lavinia R.
, Reginald
, Mrs. Russell
ough, Mrs. Chester N.
nough, Mrs. Henry V.
th, Miss Josephine
ier, Mrs. E. A.

Mrs. George A.
Mrs. H. S.
owell, Miss Emily
owell, Mr. and Mrs. N.
Penrose
ilton, Miss Ruth W.
lin, Miss Jenny L.
ling, Emor H.
non, Miss Lilian
iman, Mrs. Henry I.
well, Miss Mary A.
vood, Mrs. Sydney
rouck, Miss Mary K.
ell, Mrs. Clarence G.
ins, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs.
George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs.
Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine
McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs.
Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.
Kaffenburgh, Mr. and Mrs.
Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs.
Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl
Tilden
Kelly, Mrs. Fitzroy

Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong
Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs.
Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs.
Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.
Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott
Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.
Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.
Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

Beal, Miss Ida G.
Davis, Mrs. Livingston
Duncan, Mrs.
Elms, Miss Florence G.
Hatfield, Dr. and Mrs. Hugh K.
Hunneman, Miss Ida
Kaufman, In Memory of Mitchell B.
Loeffler, Mrs. C. M.
Morss, Mrs. Henry A.
Wadsworth, Mrs. Eliot

New Subscribers to March 3, 1933

Bigelow, Miss Mary C.
Clapp, Miss Helen
Hammond, Franklin T.
Hoyle, Alexander E.
Sears, Mrs. Montgomery

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay A. D.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo

HOTELS OF DISTINCTION

The PLAZA
Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.
FRED STERRY, President
JOHN D. OWEN, Manager

COPLEY-PLAZA
Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.
ARTHUR L. RACE
Managing Director

to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer

647 BOYLSTON STREET
BOSTON, MASS.

ENTR'ACTE

THE TANNHÄUSER MYTH

The Paris correspondent of the *New York Evening Post* wrote September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Ronceaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

" 'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise, and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish,

LUNEVILLE CHINA

A PERFECT WEDDING PRESENT

SOLD IN SERVICES OR SEPARATELY

COMPLETE STOCK

CARRY-ON SHOP
65 CHARLES STREET
BOSTON, MASS.
TELEPHONE, CAPITOL 7219

DOLL & RICHARDS

PORTRAITS BY GIULIO DE BLAAS
WATER COLORS BY SAM CHARLES
SELECTED ETCHINGS

138 NEWBURY STREET BOSTON

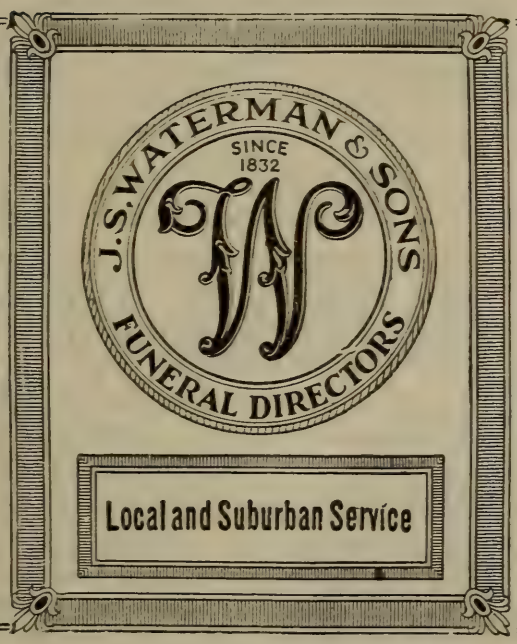
the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

*In Heine's "Tannhäuser, Eine Legende" (written in 1836), the Knight returning to Venus, tells her his adventures as a traveler. He had business in Rome.

"Auf sieben Hügeln ist Rom gebaut,
Der Tiber thut dorten fliessen;
Auch hab' ich in Rom den Papst gesehn,
Der Papst lässt dich grüssen."

("Rome is built on seven hills,
The Tiber flows there;
In Rome I also saw the Pope,
The Pope sends his regards to you.")



"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic origin; it goes back to the legend of the 'Monte della Sibilla.'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

OVERTURE TO TANNHÄUSER . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

"Leipzig being, on its own admission, the preordained temple of classical art, the admired new product of the rival town" (Dresden) "could necessarily be only an inferior imitation, Wagner himself a mere pretentious amateur, and the new spirit in music mere charlatanism. There was accordingly a decided antipathy in Leipzig

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind **MINERVA CAFETERIA** Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

towards Wagner's music even before it was known there. Mendelssohn's 'ostentatiously ill-humored' demeanor when conducting the 'Tannhäuser' overture was a clear hint to his partisans that he thought little of it, and the performance of the then extremely difficult work was, according to Bülow, an 'execution' in not only the figurative but the literal sense of the term." (Ernest Newman's "Life of Richard Wagner," New York, 1933, Vol. I, pp. 400–401.)

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
655 BEACON STREET BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel.... Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine and strings.

It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians."

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859,* under direction

*This was the first performance of any opera by Wagner in the United States.

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room
Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

of the Männergesang Verein Arion. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mme. Siedenburg; Venus, Mme. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser. "The lady singers have but little to do in the opera, and did that little respectably." The next performance in New York was at the Academy of Music on January 15, 1864. Mmes. Johannsen, Frederici, Canissa; Messrs. Habelmann, Kronfeld, Steinecke, Herrmanns,* and Graff; Bergmann, conductor. Academy of Music, April 4, 1888 (in English). Metropolitan Opera House (Paris Version), January 30, 1889. Manhattan Opera House (in French), December 10, 1909. Philadelphia, Academy of Music, February 12, 1864. Chicago, McVicker's Theatre, January, 1865. New Orleans, French Opera House (in Italian), December 12, 1877.

*Coming from His Majesty's Theatre, London, he made his debut in New York on January 11, 1864, as Rocco in "Fidelio," and was greatly liked. His Mephistopheles was much admired, coarse as it was. He retired from the stage to cultivate a kitchen garden in New Jersey.

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

Boston University Summer Session

JULY 5 to AUGUST 12, 1933

Offers a wide variety of courses. Of special interest to readers of this Program are the courses in Advanced Harmony; Music Appreciation; Modern Music; Sight Singing; High School Choral, Instrumental, and Applied Music; Ministry of Hymns in Life and Worship; Choir Directorship; Harmony, School Music, Piano Class, and Music Appreciation Methods.

For further information, address:

T. EVERETT FAIRCHILD, Director

688 Boylston Street, Boston, Massachusetts

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET

TEL. COMMONWEALTH 1814

Guard Against Theft——————

——————and Damage to Your Auto

One minute from Symphony Hall

STORE AT WESTLAND AVENUE GARAGE Inc.

41 WESTLAND AVENUE

The first performance in Boston was at the Boston Theatre, January 20, 1871. Mme. Lichtmay, Elisabeth; Mme. Roemar, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; Franosch, the Landgrave. The first act was performed in the Boston Theatre by Leonard Grover's Company, October 25, 1864. The chief singers were Mmes. Frederici and Canissa; Messrs. Himmer, Steinecke, Graff, Habelmann, Urchs, Haimer, Vierich. Carl Anschütz conducted. A finale from the opera had been performed here at a concert of the Orchestral Union, December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic concert on January 3, 1857, "with the highly valuable assistance of Herr Louis Schrieber, solo trumpet-player to the King of Hanover."

* * *

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

ELIZABETH G. FORBES, Inc.

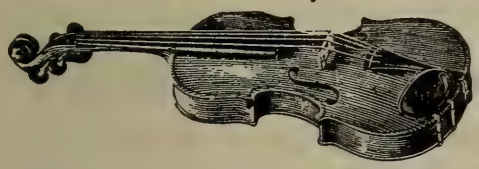
CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

WEEMAN, BEAL & HOLMBERG



. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

BOSTON

Telephone Connection

1
LIBERTY
SQUARE

BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

The March, arranged by Gottschalk for six pianos, was performed at the Academy of Music, New York, at one of Gottschalk's concerts on March 31, 1865, by Gottschalk, Fradel, Sanderson, Lesserve, Trastour, and Muzio.

*
* *

*A burlesque of "Tannhäuser" was produced at S. Eustaci's Volkstheater in Fourth Street, New York (J. Meyer's "Zaubermärchen mit Gesang—Musik von Wagner") on August 6, 1859. Eckhardt, Graff; Frau Lindner, Agnes; Frl. Hendricks, Venus; Neidmann, Tannhäuser; Frau Hugo, Elisabeth (Tannhäuser's Blind Mother); Worret, der Patriarch des heiligen Grabes, Grieben der Rattensänger; Frau Dehlow, Trine; Volkland, Specht.

There was a parody of the opera at the Stadt Theater on April 16, 1860. A musical burlesque of the opera, with music by Carl Binder, had a fifth performance on March 27, 1865. Landgraf, Knorr; Tannhäuser, Klein; Elisabeth, Frau Steglich-Fuchs; Venus, Frau Hoym; Wolfram, Lange; "and with various players, as Tell, Massaniello, Fenella, Othello, Desdemona, Figaro, Susanna, Norma, etc." This was at the New Stadt Theater on March 27, 1865.

*For the two last paragraphs the editor is indebted to Professor George E. D. Odell's "Annals of the New York Stage," vol. vii.

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

Twentieth Programme

FRIDAY AFTERNOON, MARCH 24, at 2.30 o'clock

SATURDAY EVENING, MARCH 25, at 8.15 o'clock

Locatelli . . . . . Elegiac Symphony

Lamento, largo—Moderato—Grave—non presto—La Consolatione (Andante)

Mozart . . . Concerto for Horn (Koechel No. 447) transcribed for Violoncello by Gaspar Cassadó

I. Allegro.
II. Romanza: Larghetto.
III. Allegro.

Strauss . . . . . "Don Quixote"

(Introduction, Theme with Variations, and Finale)

Fantastic Variations on a Theme of Knightly Character, Op. 35

Violoncello solo: GREGOR PIATIGORSKY
Viola solo: JEAN LEFRANC

SOLOIST
GREGOR PIATIGORSKY

There will be an intermission after the concerto

A lecture on this programme will be given on Thursday, March 23, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, March 19, at 3.30

RACHMANINOFF

Variations in C minor ..... Beethoven
Preludio from Sonata for Violin, E major ..... Bach
Transcribed by Rachmaninoff
Nachtstück, Op. 23 ..... Schumann
Impromptu, F minor ..... Schubert
Invitation to the Dance ..... Weber-Taussig
Scherzo from "A Midsummer Night's Dream" ..... Mendelssohn
Transcribed by Rachmaninoff
Nocturne
Ballade } ..... Chopin
Three Preludes ..... Rachmaninoff
E major
B minor
A minor
Sonetto del Petrarcha ..... Liszt
Rhapsody ..... Liszt

Sunday Afternoon, March 26, at 3.30

KREISLER

Concerto No. 2 E major ..... Bach
Concerto, E minor ..... Mendelssohn
Three Caprices ..... Paganini
Malaguena ..... Kreisler
Indian Lament
Slavonic Fantasy ..... Dvorak-Kreisler

Sunday Afternoon, April 2, at 3.30

ROLAND HAYES

I

"Lungi dal Caro Bene" ..... Antonio Secchi (1761–1833)
"Gesellenreise" ..... Mozart (Composed in Vienna, March 26, 1785)
"Per Pieta Non Ricercate," Concert Aria ..... Mozart

II

"Es Träumte Mir" ..... Brahms
"Am Sonntag Morgen" ..... Brahms
"Die Kränze" ..... Brahms
"Auch Kleine Dinge" ..... Hugo Wolf
"Benedeit Die Sel'ge Mutter" ..... Hugo Wolf

III

"Nocturne" ..... Franck
"Colloque Sentimentale" ..... Debussy
"Je Garde une Medaille d'elle" ..... Lili Boulanger
"My Little Pool" ..... Slonimsky
"Phantoms" ..... Griffes
"Requiem" ..... J. E. Morhardt, Jr.

IV

NEGRO SPIRITUALS
"Great Day"
"We Will Break Bread Together"
"Somebody's Knockin' "
"Poor Pilgrim"
"You Got to Die"

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

From Rumor to Fact

The concert that marked the closing of the seventeenth season of the Boston Symphony Orchestra was known to be the last under the conductorship of Emil Paur. It meant the fulfillment of the perennial rumor that "Paur would not return to Boston for the season next to come." Yet the programme that carried the announcement that the next season of the Orchestra would begin October 15, 1898, did not disclose the name of Mr. Paur's successor. At this final concert the audience paid the retiring conductor "the heartiest tributes of appreciation." The critic of the *Journal* spoke for Boston's musical public at large when he said: "Whether Mr. Paur remains or leaves, he may well be satisfied with his career in this town. As musician he has been faithful and effective. . . . I again pay glad tribute to his ability, remembering as I do performances of unparalleled brilliance. As a man he has proved himself worthy of all admiration. He has kept steadily before him his duty toward his public and his art!"

★ ★ ★

Faith in Old Colony management is evidenced by the fact that as Executor and Trustee it administers more property than any other New England financial institution.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 917

Programme 921

List of Subscribers to the Deficit and Endowment Funds . 939

Analytical Notes by Philip Hale:

Locatelli . . . . . Elegiac Symphony 922

Gregor Piatigorsky: Biographical Sketch . . . 925

Mozart . Concerto for Violoncello (transcribed by Gaspar Cassadó from the Horn Concerto, Koechel No. 447) . . . 926

Entr'acte: Conflicting Views By Oscar Thompson (New York *Evening Post,* November 5, 1932) 932

Strauss . . . . . "Don Quixote" Fantastic Variations on a Theme of Knightly Character, Op. 35 . . 945

Advance Programme 957

Special Concert Announcements . 958–961 and back cover

Teachers' Directory 962–964

Personnel . . . . . Opposite page 964

Chandler & Co.

Famous for Style and Quality for Over a Century

Twentieth Programme

FRIDAY AFTERNOON, MARCH 24, at 2.30 o'clock

SATURDAY EVENING, MARCH 25, at 8.15 o'clock

Locatelli . . . . . Elegiac Symphony

Lamento, largo—Moderato—Grave—non presto—La Consolatione (Andante)

(First time in Boston)

Mozart Concerto for Violoncello (transcribed by Gaspar Cassadó from the Horn Concerto, Koechel No. 447)

I. Allegro.
II. Romanza: Larghetto.
III. Allegro.

(Transcription first time in Boston)

Strauss . . . . . "Don Quixote"

(Introduction, Theme with Variations, and Finale)

Fantastic Variations on a Theme of Knightly Character, Op. 35

Violoncello solo: GREGOR PIATIGORSKY
Viola solo: JEAN LEFRANC

SOLOIST
GREGOR PIATIGORSKY

There will be an intermission after the concerto

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Symphony for Strings with Organ (or Cembalo) for the Obsequies of his Wife* celebrated at Rome, Pietro Locatelli

(Born at Bergamo in 1693; died at Amsterdam on April 1, 1764)

This distinguished violinist was a pupil of Corelli at Rome, for he showed so great musical promise as a youth that his parents sent him to that city and that teacher. Little is known about his life except that he traveled much. Arriving in Holland, he made Amsterdam his home, and there he established public concerts. When he died, the members of the Société des Amateurs went into mourning.

He was undoubtedly a great and original violinist. The Count de San-Rafaele, who had heard him, gave him the highest praise. Burney thought that his works excited astonishment rather than pleasure, but as Fétis replied: "The criticism only proves that this historian of music did not understand the worth of the compositions of the composer from Bergamo. It is true that among the contemporaries of this artist there are few, even among teachers, who have perceived all that is new and original in his 'Caprices énigmatiques'; but his other sonatas and his concertos are filled with graceful ideas and are conspicuous for their elegant construction. The 'Caprices'

*She is not to be confounded with Giovanna della Stella of Naples, who was probably the wife of the impresario, Giov. Batt. Locatelli.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

I have mentioned have been little played on account of their difficulty. Paganini has taken for his own profit many novel ideas employed by Locatelli."

Pothoff, an organist in Amsterdam, whose playing was praised by Burney, told him that he had instruction from Locatelli, who encouraged him, letting him be a hearer at the public concerts as well as private performances. "This in some measure helped me to account for his (Pothoff's) taste and fancy, for Locatelli was possessed of a great deal of both; and though he delighted in capricious difficulties, which his hand could as easily execute as his head conceive, yet he had a fund of knowledge in the principles of harmony that rendered such wild flights agreeable as in less skilful hands would have been insupportable."*

Yet Wasielewsky speaks of Locatelli as the great grandfather of our modern "finger-heroes."

*
* *

The chief works of Locatelli are as follows: Twelve Concerti grossi (Amsterdam, 1721); Sonatas for flute (1732); L'Arte del violino, containing 12 Concerti grossi and 32 Caprices; six Intro-

*Burney's "Present State of Music in Germany, the Netherlands, and the United Provinces" (London, 1773), Vol. II, pp. 289–290.

ENSEMBLE MUSIC BY EDWARD MACDOWELL

For Two Pianos, Four Hands

	Net
Op. 17, No. 2. Witches' Dance	$1.00
*Op. 21. Moon Pictures (after Hans Christian Andersen)	1.00
*Op. 42, No. 4. Forest Elves	1.50
*Op. 49, No. 2. Rigaudon	.75
Op. 51, No. 2. Will o' the Wisp	.60
*Op. 59. Finale from Keltic Sonata	1.50

*Transcriptions by FÉLIX FOX

For Violin and Piano

To a Wild Rose	$.50
To a Humming Bird	.60
Clair de Lune	.50
With Sweet Lavender	.45
Long Ago	.50

Trios for Violin, 'Cello and Piano

	Net
To the Sea	$.60
From a Wandering Iceberg	.60
A.D. 1620	.75
Starlight	.60
Song	.75
Nautilus	.75

For 'Cello and Piano

To a Wild Rose	$.50
To a Water Lily	.50
A Deserted Farm	.50
Told at Sunset	.60
At an Old Trysting Place	.50

TO A WILD ROSE

For four violins, 'cello and piano. May also be played by one, two or three violins and piano. 'Cello *ad lib.* with all combinations.

Price 75 cents net.

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

duzioni teatrali, and six Concertos; six Sonatas en trio; six sonatas for Violin solo; six Concerti a quattro; Trios, two violins and bass; L'Arte di nuova modulazione (Caprices énigmatiques); Contrasto armonico; Concertos a quattro.

* * *

This elegiac symphony was first brought to light by Arnold Schering, who edited many old works and found some that were hardly known—sacred music, chamber music, choruses and solos of the sixteenth century, "Alt Meister der Violinspiel," "Perlen alter Kammermusik," etc., etc. At Upsala he found the long-lost Christmas oratorio of Heinrich Schütz. Indefatigable as an editor and a writer, among his own compositions are music for Goethe's "Faust" and a violin sonata. He was born at Breslau in 1877.

* * *

This symphony, known in the German edition as the "Trauer" symphony of Locatelli, was performed in New York at one of Sam Franko's concerts on November 27, 1907.

The movements are Largo, F minor, 4-4; Alla Breve ma moderato, 2-2; Adagio Grave, 3-4; non presto; "La Consolatione," Andante, F major, 3-8.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

Gregor Piatigorsky, violoncellist was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but soon showed a mastery of the instrument by which he is now known. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. Besides appearing with the leading orchestras of Berlin, Leipsic, Hamburg, Frankfort, Cologne, Dresden, Amsterdam, etc., he has appeared with orchestras in the United States from New York to Los Angeles.

He sojourned in the United States for a short time in the season of 1929–30. On December 29, 1929, he played with the Philharmonic-Symphony Society of New York, Dvořák's concerto in B minor, under Willem Mengelberg.

On April 17, 1931, he played with the Boston Symphony Orchestra, in Boston, Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert, in Boston, that composer's Violoncello Concerto in D major, with the Boston Symphony Orchestra.

The violoncello solo in "Don Quixote" is usually played by Mr.

DISTINCTION

WE ATTRIBUTE OUR CLAIM OF DISTINCTION IN OUR CLOTHES TO OUR BETTER FACILITIES OF KNOWING THE DESIRES OF EACH WOMAN INDIVIDUALLY—AND—OUR ABILITY TO MAKE THE FINEST GARMENTS FIT — CORRECTLY . . . CHARACTERISTICALLY

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

Jean Bedetti, as first 'cellist of the Boston Symphony Orchestra. But on this occasion, Mr. Bedetti has kindly yielded his prerogative to his famous colleague, Gregor Piatigorsky, whom Richard Strauss himself acclaimed as the model interpreter of his "Don Quixote."

When, in 1931, Mr. Piatigorsky was soloist at the Museum concerts in Frankfurt under the baton of Richard Strauss, the great composer, whose words of praise are known to be rare, wrote him the following letter:

"I thank you once more from the bottom of my heart for your wonderful Don Quixote: technically, musically, and interpretatively a model. I wish for the sake of all of us that you could play it every place where the work is performed under a good conductor."

CONCERTO IN D MAJOR FOR VIOLONCELLO AND ORCHESTRA—A FREE TRANSCRIPTION BY GASPAR CASSADÓ OF THE CONCERTO FOR HORN AND ORCHESTRA (K. 447) . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791. Cassadó born in Catalonia in 1898—now living in Barcelona)

Mozart wrote four concertos for horn and orchestra: 1782 (K. 412), 1783 (K. 417), 1783 (K. 447), 1786 (K. 495); also Rondo in

THERE ARE TWO TYPES OF DEPENDENCY:

ECONOMIC—which comes from lack of money
SOCIAL—which comes from lack of inner self-reliance

To be prepared for both, one must start years before either event normally would occur.

Two of the finest instruments by which to effect Economic Independence are ENDOWMENT INSURANCE AND ANNUITIES.

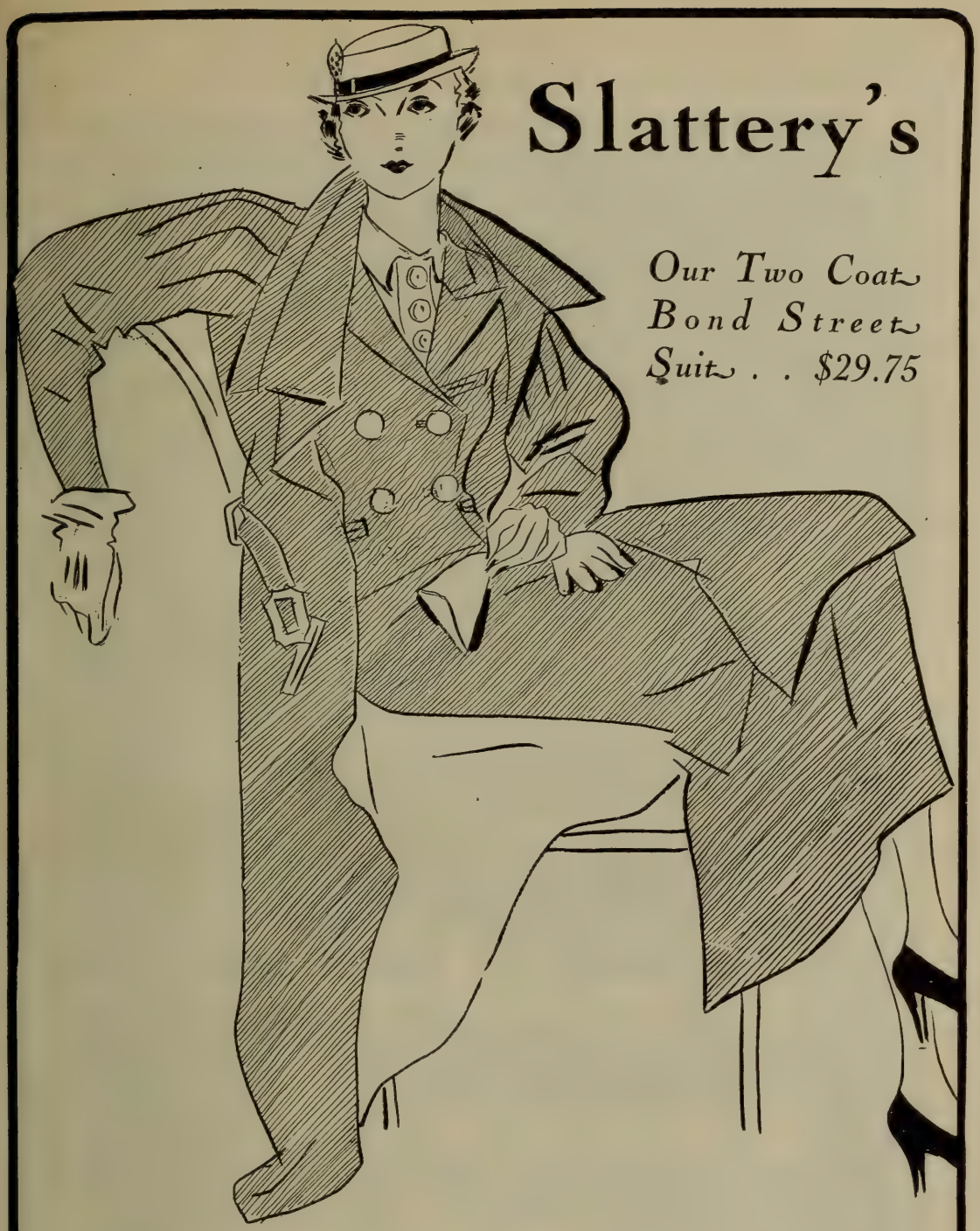
The adoption of a hobby of collecting something—and the habit of reading good literature—are two sound methods which replace the usual desires in elderly people to live the lives of their children.

Send for my leaflet, "THEY SAY ANNUITANTS NEVER DIE."

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON



IT's a Slattery Suit Year!

See hundreds of Slattery's Q suits before you decide! (Q stands for quality, of course!) Our new Suit Shop has the whole picture for you. We've 75 Styles to choose from . . . each one a gem of its kind, and each one with its own promise of service as well as smartness because the Slattery label comes with it!

On Our Bright Fifth Floor!

1787 (K. 514). They were all written for a horn player named Leitgeb, who was a member of the Salzburg orchestra. Mozart had known him there. Leitgeb is said to have been an excellent hornist in solos, but otherwise an uneducated musician. The Rondo was from beginning to end enriched with bantering remarks in Mozart handwriting; where the solo enters is written: *"Adagio—A lei Signor Asino. Animo—presto*—while the accompaniment is Allegro. There is reference to Leitgeb's tendency to drag; for after the remark at the end of the ritornelle—*A lei Signor Asino*—one finds by the theme *Animo—presto—su via—da bravo—Coraggio—e finisci già*—at the end. Mozart jokes in this way throughout the Rondo: *bestia—oh, che stonatura—chi—oimé—bravo poveretto!—Oh seccatura di coglioni!* (as the theme returns)—*Ah che mi fai ridere!—ajuto* (by a repetition)—*respira un poco!* (by some rests) *avanti, avanti!—questo poi va al meglio* (when the theme appeared again)—*e non finisci nemmeno?—ah porco infame! Oh come sei grazioso! Carino! Asinino! hahaha—respira!—Ma intoni almeno una, cazzo—bravo, evviva!—e vieni à reccarmi per la quarta, e Dio sia benedetto per l'ultima volta* (by the fourth repetition of the theme)—*ah termina, ti prego! ah maledetto—anche bravura?* (by a short leap) *bravo—ah! trillo di pecore* (by a trill)—*finisci? grazie al ciel!—basta, basta!*

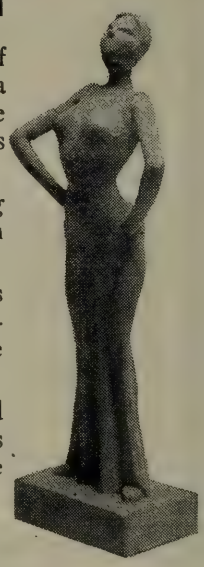
The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

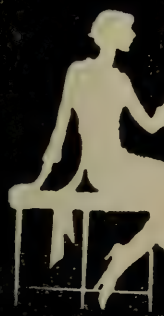
And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.



ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME



Jays

Boston
Templeplace
Eleven

Imitation is
the sincerest
of flattery

How Leitgeb stood this raillery is not told.* Mozart had met him in Milan in 1773. Leitgeb had gone there to give a concert, without marked success. Leopold Mozart thought this was due to the concert-giver's lack of skill. Leitgeb owed Leopold money, which he asked Wolfgang to see was repaid; but the latter asked his father to be indulgent; things were not going well with Leitgeb in Vienna, but he would certainly repay him little by little.

*
* *

*Dittersdorf, in his Autobiography, names Leitgeb among the distinguished virtuosos whom he had the opportunity to hear at the Prince of Hildburghausen's.

Leitgeb, by the way, was the name of the "tall gray man," the steward of Count Walsegg, who commissioned Mozart to write the Requiem Mass. This Requiem was to be in memory of the Count's recently deceased wife. The Count was in the habit of sending anonymous commissions to poor but excellent composers. He paid them handsomely and had the works performed in his house as his own compositions.

Mozart befriended other musicians of the orchestra of the Archbishop in Salzburg.

Annuities Explained

Send for this New Booklet

"Equitable Life Annuities" describes in simple language the different kinds of annuities issued by The Equitable. Examples are included which indicate how these various forms of guaranteed life income meet the needs of men and women in all walks of life. Booklet free on request.

THE EQUITABLE

LIFE ASSURANCE SOCIETY OF THE UNITED STATES

Thomas I. Parkinson, President

TO THE EQUITABLE, 393 7th Ave., New York City

Please send me booklet describing Equitable Life Annuities.

Name..... A-68

Address..... Age.....

Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-tax district; we have avoided frills; we are fortified with cash. We are direct importers.

This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

PRAY'S

646 Washington St., opp. Boylston St.

Mozart's accompaniment to this concerto (No. 3) for horn was for two clarinets, two bassoons, and strings. The key is E-flat. Cassadó's transcription for violoncello is in D major.

Mr. Boettcher, first horn of the Boston Symphony Orchestra, played the Larghetto from Mozart's third concerto for horn at the Young People's Concerts of December 18, 19, 1928.

Xaver Reiter, first horn of the Orchestra, 1886–1890, was a soloist in 1889.

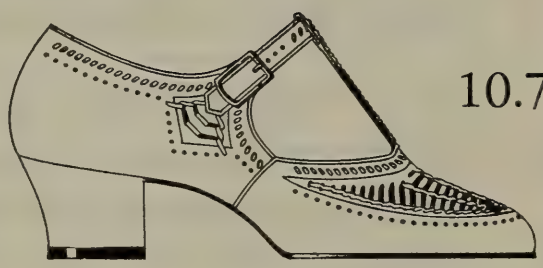
ENTR'ACTE

CONFLICTING VIEWS

By Oscar Thompson

(New York *Evening Post*, November 5, 1932)

More Mahler, more Sibelius, more Strauss are on the horizon. In their several and different ways, these are all controversial figures, if what is being written and published about them today can be regarded as a public, rather than private and personal, concern. Gabriel Engel has given us a new life of Mahler, described as the first in English, which admits of no dubitations on his part as to



10.75

The Swiss Sandal

. . . One of the most popular shoes for Spring and Summer at Thayer McNeil's. White, beige, black, brown or blue.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Lapin Jackets

PLATINUM · BEIGE · PARCHMENT · WALNUT

TAN · LIGHT NUTRIA · AND NUTRIA

are the new Spring shades you'll find in our Lapin Jackets. Fur Shop, sixth floor.

$29.50

R. H. STEARNS COMPANY

Mahler's place among the giants of composition. Cecil Gray's Sibelius biography would have us believe that the Finnish composer is not only the greatest symphonist since Beethoven but the only real symphonist. Lazare Saminsky devotes a chapter of his new book, "Music of Our Day" (Crowell), to "the downfall" of Strauss.

Oddly enough, it is only the last of these who has no need for propaganda. Conductors have battled for Mahler and critics for Sibelius. Mr. Engel's book has as sponsor the Bruckner Society, an organization which exists for the avowed purpose of promoting interest in the works of two composers, Bruckner and Mahler. The Finnish Government has done its bit by Sibelius in furthering the issuance of gramophone records of two of his symphonies. Poor Strauss, unmasked, cast off, pitied, repudiated, has many times more public performances than the others. Whatever the decline in the creative gifts of Strauss as made manifest in his later compositions, we suspect that many another composer, including Mahler, would have been glad to have lived to be present at a similar downfall.

There are Mahlerites who have a particular aversion for Strauss. They may have forgotten that Strauss did much for Mahler, not only in the practical way of public recognition but by enlargement

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

of the technical means at Mahler's disposal. Mahler knew it well. Mr. Engel quotes a Mahler letter: "I shall never cease to be grateful to Strauss, who has so magnanimously given the impetus to public hearings of my works. Nobody should say that I regard myself as his rival (although I'm sorry to say the stupid implication has been made). Aside from the fact that my music should be looked upon as a monstrosity had not the orchestral achievements of Strauss paved the way for it, I regard it as my greatest joy to have met with a companion fighter and creative artist of his calibre among my contemporaries."

Perplexing, but symtomatic of our times, is the antithesis that underlies the parallel of the Mahler and Sibelius books, each taking for granted supreme qualities in music that more cautious souls are still trying to place and evaluate. Mr. Engel acclaims Mahler as "the song-symphonist." Mr. Gray exalts Sibelius above Brahms, above Schubert, above Schumann, Mendelssohn and all other symphonists of the last century, save Beethoven (and he inclines to the view that in one work, the Seventh Symphony, Sibelius may even have surpassed Beethoven), because Sibelius alone of the post-Beethovenians, was *not* a song-symphonist. It was the song, he tells us—the siren of the Germanic Lied—that led Brahms and the others into a snare of non-symphonic lyricism and defeated them as symphonists. We are left little room for doubt as to where and how he would classify Mahler. But Mr. Engel evidently does not agree with Mr. Gray as to what the essentials of symphony are.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

The author of "Music of Our Day" deals as harshly with Mahler as he does with Strauss. Some of Mr. Saminsky's fellow composers have extolled Mahler as one who prepared the way for the modernists of our time. They regard him as one of their own kind, born too soon. Aaron Copland, in particular, has taken up the cudgels for him. Though confessing that most of what hostile critics have written about the banality and grandiosity of Mahler's music is true, he has contended that what they have left unsaid in other directions would reveal Mahler in a very different light. Mr. Saminsky, commonly regarded hereabouts as something of an ultraist, himself, and one whose own genuflections are in the direction of Scriabin and Schoenberg, speaks of the Mahler "inflations" and "shallow emotionalism." For him, Mahler "reeks with a peculiar kind of platitude" and "is not free from even a nude and plebeian sentimentality, à la Tchaikovsky." He refers to Mahler's rôle "as a forerunner of new tonal concepts," but tells us that "his false position as prophet and demiurge trumpeting through immense formal structures but aggravated their queer hollowness." Sibelius has no place, not even in the plentiful index, of this "Music of Our Day." Apparently no one has viewed Sibelius as a menace worth declaiming against, however far Cecil Gray may have gone in exalting him as the demigod of our day. But Strauss, to quote Saminsky, was a grave menace, in that he threatened "the domination of the middle-class musical mind and a stifling of the voice of a great race with echoes of hollow burgher-romanticism." As he sees it, the menace was averted. Strauss, he tells us, "stamped out the continuity of life in romantic music and made it, for the time being, the laughing stock of every petty officer of modernity."

Not Mr. Saminsky's, but ours, is a question as to whether the public has laughed with, or at, these same petty officers of modernity. It is not our preference but our experience that speaks when we point out that the music of Strauss has grown steadily and

Now, more than ever, you need Investment Counsel.

INFORMATION ON REQUEST

William H. Coburn & Co.

68 Devonshire Street

BOSTON

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) . .	44,314.60
Balance needed	$23,237.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to n for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter O.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.
Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A
Cutter, R. Ammi
Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W.
Davenport, Mrs. George I
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred, J
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W.
Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M.
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith M
Eustis, Mrs. Augustus H
Evans, Mrs. David J.
Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabet
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

ceed its income. These concerts are made possible only e operating deficit. A list of those who have subscribed

es, Mrs. Ralph E.
ess, Mrs. Arthur A.
cis, Mrs. George H.
k, Jerome D.
ch, Mrs. Allen
ch, Miss Katharine
t, Mr. and Mrs.
Donald McKay
, Horace W.
ingham, Dr. and Mrs.
Langdon
ingham, Mrs. Louis A.
, Mrs. Homer
ner, Miss Edith F.
ner, Miss Ethel R.
ss, Mrs. Freeman H.
t, Miss Elizabeth M.
n, Mrs. W. A.
E. Howard
ard, Heinrich
n, Mrs. K. H.
rt, Miss Helen C.
d, Miss Rosamond
rist, Olive B.
Miss Ellen A.
re, Mrs. G. L.
Mrs. Edwin, Sr.
vin, Mr. and Mrs.
rederic S.
, Miss Eleanore P.
eld, Dr. G. Philip
in, Miss Isabella
s, Miss Lavinia R.
Reginald
Mrs. Russell
ugh, Mrs. Chester N.
ough, Mrs. Henry V.
h, Miss Josephine
r, Mrs. E. A.
Mrs. George A.
Mrs. H. S.
well, Miss Emily
well, Mr. and Mrs. N.
enrose
ton, Miss Ruth W.
n, Miss Jenny L.
ng, Emor H.
on, Miss Lilian
man, Mrs. Henry I.
ell, Miss Mary A.
ood, Mrs. Sydney
ouck, Miss Mary K.
ll, Mrs. Clarence G.
ns, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.
Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden
Kelly, Mrs. Fitzroy

Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs. Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. (
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

surely in popular affection until today much of it holds a place challenged by no other music written since the day of Wagner and Brahms.

There is much that is stimulating and thought-provoking in Mr. Saminsky's volume and not a little that is tortuous by reason of his habit of thinking in several languages. He employs mathematical, medical and philosophical terms that have to be climbed over, as so many bowlders, when applied to the theory and practice of music. But he has given us a graphic summary of trends of our day and, to cite but one instance of penetrating analysis, his outline of the salient characteristics of contemporary orchestration should be of real value to the many who may be puzzled as to why much modern music sounds the way it does. He is anything but complimentary to the men who have been so busy exploiting new timbres.

"The new orchestra," he tells us, "can do nothing more than rattle, giggle, make faces, grit its teeth and play the devil generally."

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.

Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.

Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.

Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott

Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.

Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.

Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

Beal, Miss Ida G.
Davis, Mrs. Livingston
Duncan, Mrs.
Elms, Miss Florence G.

Hatfield, Dr. and Mrs. Hugh K.
Hunneman, Miss Ida
Kaufman, In Memory of Mitchell B.

Loeffler, Mrs. C. M.
Morss, Mrs. Henry A.
Wadsworth, Mrs. Eliot

New Subscribers to March 3, 1933

Bigelow, Miss Mary C.
Clapp, Miss Helen

Hammond, Franklin T.
Hoyle, Alexander E.

Sears, Mrs. Montgomery

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.

Fay A. D.

He recalls an amusing criticism by Ernest Newman, then guest critic of the *Post,* with respect to a special effect in one of his (Saminsky's) compositions. Wrote Mr. Newman: "Mr. Saminsky uses chains in his orchestra; for *this* instrument he orchestrates admirably." Adds Mr. Saminsky: "There is, however, a serious side to this remark. Every apprentice orchestrates well for chains, sirens, foghorns, slapsticks and the like 'revolutionary' orchestra. But let him write one individual sounding tutti for the usual orchestra! Then only he passes the test of orchestral mastery."

A scholar, a mathematician, a cosmopolite, as well as a composer and a conductor, Mr. Saminsky deplores the "rebarbarization," as he terms it, of the tonal art. He riddles Stravinsky, confines Ravel in rather cramped quarters and speaks out with respect to some of his American associates, Louis Gruenberg and Aaron Copland among others. Not all he writes is condemnatory but his is scarcely a heartening book for music's contemporary regenerators, particularly the exemplars of the new counterpoint. This Mr. Saminsky seems to regard as no counterpoint at all. There may be occasion later to return to his prophecies for the future and to his diagnosis of the afflictions of the American composer.

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Charakters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago Orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel violoncellist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, February 13, 1904. Mr. Krasselt then played the violoncello solo and Mr. Zach was the solo viola player. The Boston Symphony Orchestra performed the work at its Pension Fund Concert, April 19, 1904, when Dr. Strauss conducted. It was played again at regular concerts on April 23, 1910, when Mr. Warnke was the solo violoncellist and Mr.

HOTELS OF DISTINCTION

The PLAZA
Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.
FRED STERRY, President
JOHN D. OWEN, Manager

COPLEY-PLAZA
Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.
ARTHUR L. RACE
Managing Director

Férir played the solo viola; February 18, 1911 (Mr. Warnke, violoncello; Mr. Férir, viola); February 11, 1916 (Mr. Warnke, violoncello; Mr. Férir, viola); April 14, 1922 (Mr. Bedetti, violoncello; Mr. Fourel, viola); December 11, 1932 (Mr. Bedetti, violoncello; Mr. Lefranc, viola).

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düsseldorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed, and said for his consolation, "Get out! you do not need any."* Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation. In this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of

*A writer who enjoys the personal friendship of the composer has told the world that Don Quixote was written at a time when Strauss was himself inclined to "be conscious of and ironical at the expense of the tragi-comedy of his own over-zealous hyper-idealism."

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Windmill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason—and determines to go through the world as a wandering knight.' " It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba; but afterward and to the end by a solo viola. "Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. Each variation portrays an incident in the novel.

Introduction

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable

*Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.

BOSTON

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON

CAPITOL 7219

IMPORTED KNITTING YARNS

DOLL & RICHARDS
SELECTED PAINTINGS
WATER COLORS BY SAM CHARLES
CARVED BIRDS BY FRANCIS G. SHAW
WOOD CUTS BY ROCKWELL KENT

138 NEWBURY STREET BOSTON

effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

Theme

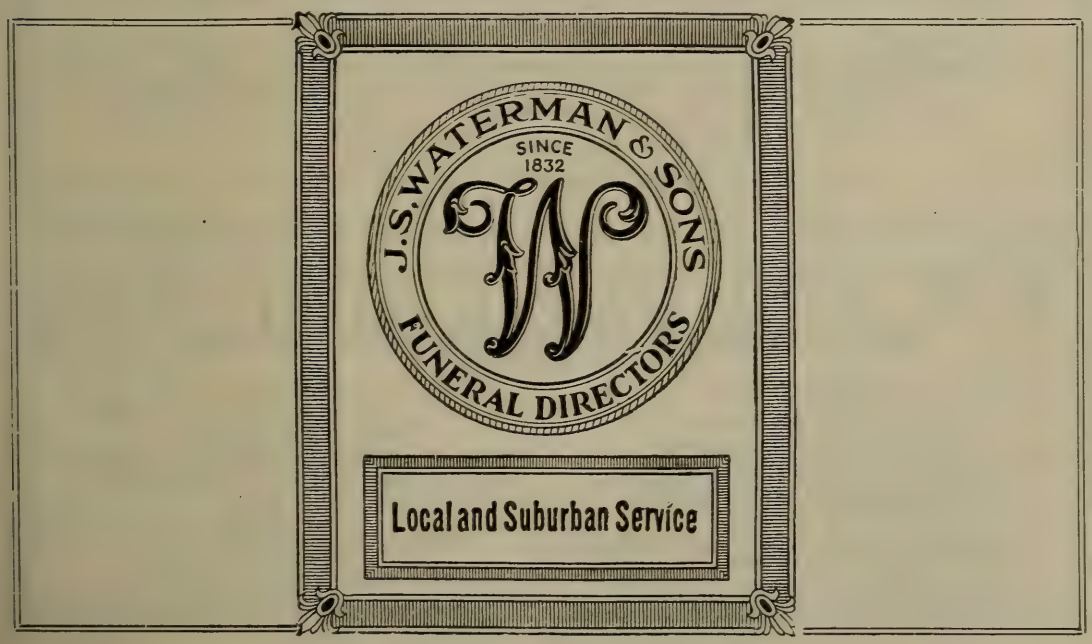
"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo violoncello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

Variation I

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a



chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy, comfortable realities of life. At last his master is angry and bids him hold his tongue.

Variation IV

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers, desperate villains. He attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and after he has helped him, lies down by his side and goes to sleep (bass tuba, double bassoon).

Variation V

The Knight's Vigil, "Very slow," 4-4. Don Quixote, ashamed to sleep, holds watch by his armor. Dulcinea, answering his prayers,

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

appears in a vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage portraying his rapture.

Variation VI

The meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, hard, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind **MINERVA CAFETERIA** Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

Variation VIII

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

Variation IX

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** *10 Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
655 BEACON STREET ▼ BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow Kennard & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, "Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room
Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

Finale

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music

FOUR-YEAR COURSE

Music Supervisor's Certificate

TWO-YEAR COURSE

For information address

THE REGISTRAR

178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET

TEL. COMMONWEALTH 1814

Guard Against Theft——

——and Damage to Your Auto

One minute from Symphony Hall

STORE AT WESTLAND AVENUE GARAGE Inc.

41 WESTLAND AVENUE

the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made

Woodbury School
Charles H. Woodbury
Announces a Saturday Course in Oil and Watercolor Painting beginning March 25th at 9:30 in Studio, 132 Riverway. Out-of-door work.
Register at Studio or address Secretary, 215 Newbury Street.
Summer School in Boston and Ogunquit, Maine, from June 26th to August 12th.

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the by-standers, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the violoncello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

Twenty-first Programme

FRIDAY AFTERNOON, MARCH 31, at 2.30 o'clock

SATURDAY EVENING, APRIL 1, at 8.15 o'clock

Haydn . . . Symphony in E-flat major, No. 99 (Salomon No. 10)

I. Adagio; Allegro con spirito.
II. Andante.
III. Menuetto; Trio.
IV. Allegro con spirito.

Loeffler . "Evocation," for Orchestra with Chorus of Women's Voices

Walton . . . . . "Belshazzar's Feast"
For Mixed Chorus, Baritone Solo, and Orchestra
Baritone: David Blair McClosky

CECILIA SOCIETY CHORUS, Arthur Fiedler, Conductor

There will be an intermission after Loeffler's "Evocation"

A lecture on this programme will be given on Thursday, March 30, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, March 26, at 3.30

KREISLER

Concerto No. 2 E major ..... Bach
Concerto, E minor ..... Mendelssohn
Three Caprices ..... Paganini
Malaguena ..... Kreisler
Indian Lament } ..... Dvorak-Kreisler
Slavonic Fantasy }

Sunday Afternoon, April 2, at 3.30

ROLAND HAYES

I

"Lungi dal Caro Bene" ..... Antonio Secchi (1761–1833)
"Gesellenreise" ..... Mozart (Composed in Vienna, March 26, 1785)
"Per Pieta Non Ricercate," Concert Aria ..... Mozart

II

"Es Träumte Mir" ..... Brahms
"Am Sonntag Morgen" ..... Brahms
"Die Kränze" ..... Brahms
"Auch Kleine Dinge" ..... Hugo Wolf
"Benedeit Die Sel'ge Mutter" ..... Hugo Wolf

III

"Nocturne" ..... Franck
"Colloque Sentimentale" ..... Debussy
"Je Garde une Medaille d'elle" ..... Lili Boulanger
"My Little Pool" ..... Slonimsky
"Phantoms" ..... Griffes
"Requiem" ..... J. E. Morhardt, Jr.

IV

NEGRO SPIRITUALS
"Great Day"
"We Will Break Bread Together"
"Somebody's Knockin' "
"Poor Pilgrim"
"You Got to Die"

Sunday Afternoon, April 9, at 3.30

Returning After 3 Years Absence

JOSEF HOFMANN

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

Back To His Own

WHEN it became known that Paur was not to return as conductor of the Boston Symphony Orchestra for the season beginning October 15, 1898, the public did not long remain in ignorance as to who his successor would be. Just two days after the final performance of the season, an announcement was made which was hailed with joy by many a music lover. . . . William Gericke had been offered and had accepted the conductorship of the Orchestra for next season! . . . It was then that it became apparent that notwithstanding the successes and triumphs of his talented predecessors and successors the Boston Symphony Orchestra was still Mr. Gericke's Orchestra. "He made it," wrote the *Transcript* critic, "and it properly belongs to him, as his own work . . . and to this his own Orchestra, we welcome Gericke back with heartiest greetings and fullest confidence. He will be in his right place once more next October."

★ ★ ★

If you contemplate a charitable legacy in your will it is often desirable to put the property in Trust. This permits you to provide for the selection of a successor charity in case the charity you name goes out of existence.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 965

Programme 969

List of Subscribers to the Deficit and Endowment Funds . 987

Analytical Notes by Philip Hale:

Haydn . . Symphony in E-flat major, No. 99 (Salomon No. 10) . . . 970

Loeffler . . "Evocation," for Orchestra with Chorus of Women's Voices . 974

Entr'acte: "Belshazzar"
By A. H. Fox-Strangways
(*The Observer*, London, November 29, 1931) 986

Walton . . . . . "Belshazzar's Feast"
For Mixed Chorus, Baritone Solo, and Orchestra 995

Advance Programme 1005

Special Concert Announcements . 1006–1009 and back cover

Teachers' Directory 1010–1012

Personnel . . . . . Opposite page 1012

Chandler & Co.

BOSTON COMMON TREMONT ST. AT WEST

Drawn from Hat shown by Chandler & Co.

MILLINERY OPENING

FRENCH SALON—SECOND FLOOR

Twenty-first Programme

FRIDAY AFTERNOON, MARCH 31, at 2.30 o'clock

SATURDAY EVENING, APRIL 1, at 8.15 o'clock

Haydn . . . Symphony in E-flat major, No. 99 (Salomon No. 10)

I. Adagio; Vivace assai.
II. Adagio.
III. Menuetto (Allegretto).
IV. Vivace.

Loeffler . "Evocation," for Orchestra with Chorus of Women's Voices and a Speaking Voice
(First time in Boston)

Walton . . . . . "Belshazzar's Feast"
For Mixed Chorus, Baritone Solo, and Orchestra
(First time in the United States)

CECILIA SOCIETY CHORUS, ARTHUR FIEDLER, Conductor
Soloist: DAVID BLAIR MCCLOSKY

STEINWAY PIANO

There will be an intermission after Loeffler's "Evocation"

Reminder to Friday Afternoon subscribers:—
The next Afternoon Concert will be given on Thursday, April 13.

Symphony in E-flat major (B. & H. No. 3, Salomon No. 10)

Joseph Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, the tenth of the twelve written by Haydn for Salomon's concerts in London, was composed at Vienna in 1793, between the first and the second of Haydn's visits to England. It was performed at London in 1794 or 1795. The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor; the first by the Boston Symphony Orchestra, Wilhelm Gericke conductor, was on January 30, 1886; Dr. Koussevitzky conducted a performance on October 22, 1926.

I. A slow introduction leads to the main movement, Vivace assai, 4-4. The first lively little theme is given to the first violins, accompanied by the other strings. This theme is repeated by the full orchestra. The second theme is for first violins and clarinet.

II. Adagio, G major, 3-4. The movement is developed mainly on two themes—one, cantabile, for first violins, the other for first violins, oboe, and bassoon.

III. Allegretto, E-flat major, 3-4. A minuet in the traditional form.

High Grade Bonds

For Safety of Principal and Income

Chase Harris Forbes Corporation

24 Federal Street, Boston

IV. Vivace, E-flat major, 2-4, in rondo form.

*
* *

One day when Haydn was at work in his house, a man appeared and said: "I am Salomon from London, and came to fetch you with me. We will agree on the job tomorrow." Haydn was amused by the use of the word "job." The contract for one season was as follows: Haydn should receive £300 for six symphonies and £200 for the copyright; £300 for an opera written for the manager Gallini; £200 for twenty new compositions to be produced in as many concerts under Haydn's direction; £200 as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for traveling expenses, and he borrowed four hundred and fifty more from his prince, Anton Esterhazy.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich

CHORAL WORKS BY WALTER HOWE

Just Issued

ODE TO YOUTH

For Mixed Chorus and Orchestra

Scheduled for performance at Chautauqua, Summer 1933, by chorus of 400

"Mr. Howe has a good polyphonic sense, a distinct melodic command and a ruggedness in his material that is thrice welcome these chaotic days when so much that comes to us is spineless and effete. The text is a good one, in tune with the times. Few brief choral works that have come our way interest as much as this one."—*Musical America.*

"There are many brilliant passages and some of unusual melodic beauty and pleasing effect. The work should prove of interest to the many choral organizations throughout the country."—*Musical Leader.*

Vocal score, 75 cents net

MAGNIFICAT

For choir and organ or orchestra

Performed at the Worcester Festival, 1932, and at Chautauqua

"Melodically beautiful, Mr. Howe has developed the theme to a tremendous climax, stirring the audience to a high pitch of enthusiasm and in response to the deafening applause he was called from the organ bench to acknowledge the ovation."—*Worcester Telegram.*

Price 20 cents net

BENEDICTUS ES, DOMINE

"A notable addition to the growing list of settings of this canticle. Harmonic effects are as ingenious as they are effective."—*American Organist.*

Price 15 cents net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were

*Beethoven had written a long letter to him on June 1 of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in

DISTINCTION

WE ATTRIBUTE OUR CLAIM OF DISTINCTION IN OUR CLOTHES TO OUR BETTER FACILITIES OF KNOWING THE DESIRES OF EACH WOMAN INDIVIDUALLY—AND—OUR ABILITY TO MAKE THE FINEST GARMENTS FIT — CORRECTLY . . . CHARACTERISTICALLY

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

EVOCATION, FOR ORCHESTRA, WOMEN'S CHORUS, AND A SPEAKING VOICE
CHARLES MARTIN LOEFFLER

(Born January 30, 1861, at Mühlhausen, Alsace; now living at Medfield, Mass.)

"Evocation" was written for the dedication of Severance Hall,* the permanent home of the Cleveland Orchestra. The programme of the dedicatory exercises, held on the evening of February 5, 1931, was as follows:

Passacaglia ..... *Bach-Goedicke*
Mr. Severance's Presentation Speech
Responses in acceptance

*This Hall was the gift of Mr. and Mrs. John L. Severance, through the Musical Arts Association to the City of Cleveland. Loeffler dedicated to Mr. and Mrs. Severance his symphonic poem, "Memories of My Childhood."

THERE ARE TWO TYPES OF DEPENDENCY:

ECONOMIC—which comes from lack of money
SOCIAL—which comes from lack of inner self-reliance

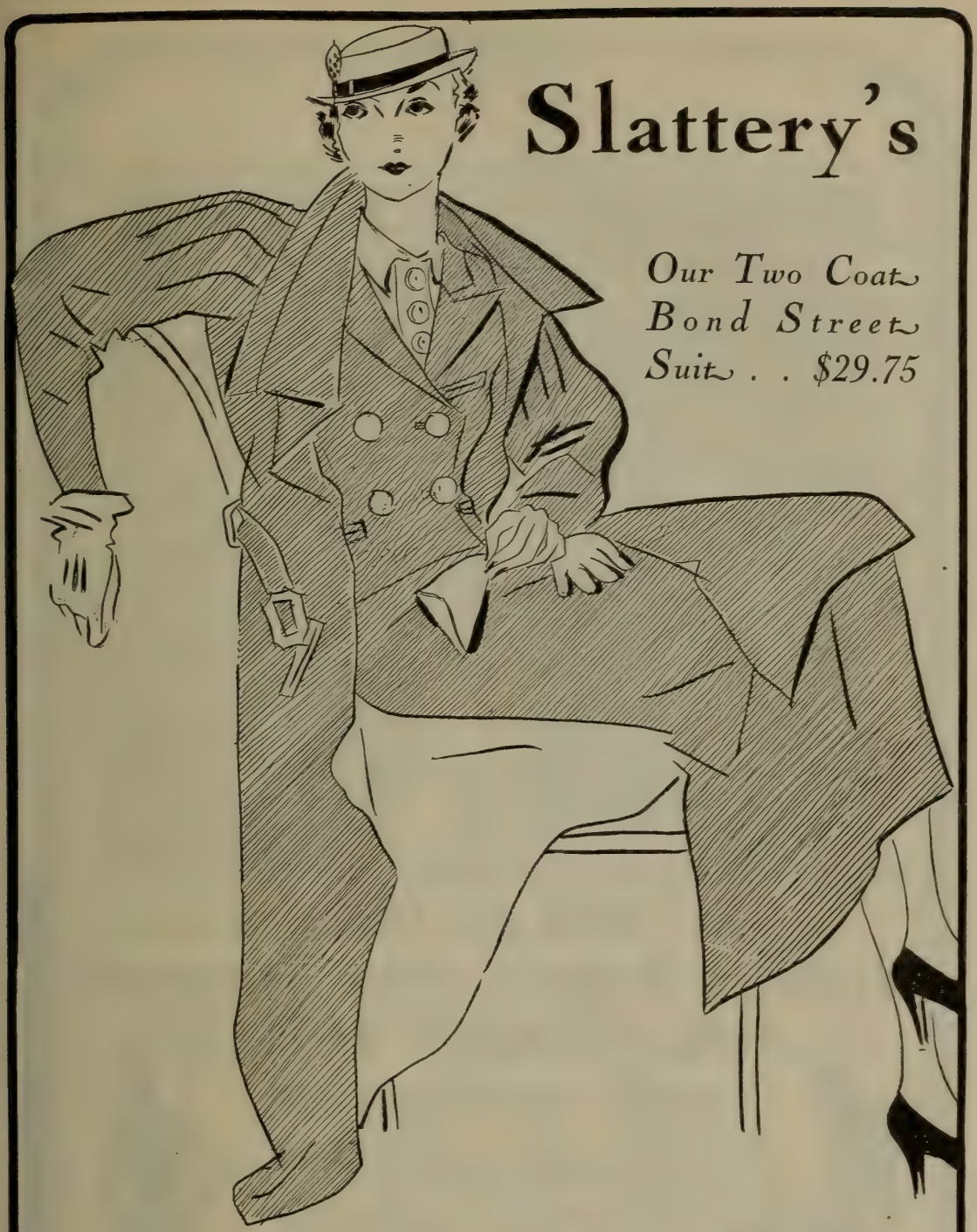
To be prepared for both, one must start years before either event normally would occur.

Two of the finest instruments by which to effect Economic Independence are ENDOWMENT INSURANCE AND ANNUITIES.

The adoption of a hobby of collecting something—and the habit of reading good literature—are two sound methods which replace the usual desires in elderly people to live the lives of their children.

Send for my leaflet, "THEY SAY ANNUITANTS NEVER DIE."

EARL G. MANNING, *General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON



IT's a Slattery Suit Year!

See hundreds of Slattery's Q suits before you decide! (Q stands for quality, of course!) Our new Suit Shop has the whole picture for you. We've 75 Styles to choose from . . . each one a gem of its kind, and each one with its own promise of service as well as smartness because the Slattery label comes with it!

On Our Bright Fifth Floor!

"Evocation" ..... *Loeffler*
Symphony No. 1, C minor ..... *Brahms*

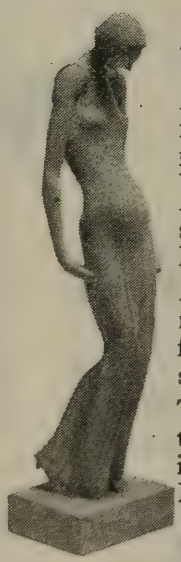
The musical part of this programme was repeated on February 7, 1931. There were repetitions of "Evocation" by the Cleveland Orchestra, in Cleveland, on February 24, 1933.

Mr. Loeffler took his text from T. W. Mackail's "Epigrams of the Greek Anthology." The chosen epigrams were reprinted with the permission of the publishers, Messrs. Longmans, Green, and Company, London and New York. We are indebted to the Editor of the Cleveland orchestra's programme books, Mr. Herbert Elwell, for the following notes:

Loeffler's score contains the following descriptive preface:

"The imagined form of this music is to tell the building of a beautiful temple of the Muses; of the god Pan's rhapsodic lay and the nymphs' love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's amorous pursuit; of the strange account given by the Singing stone of itself; awed by solemn wonder at it we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.'"

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



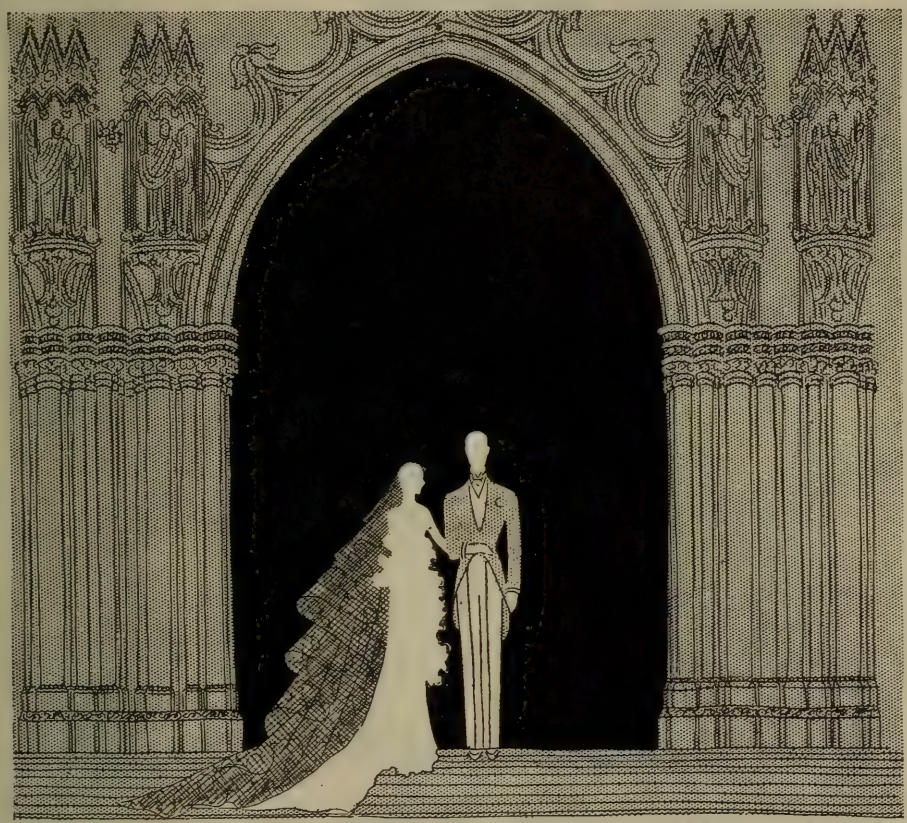
The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME



Jays invite you to come
in and see their
wedding gowns—
starting at 28.00 and
bridesmaids' at 16.00
Boston Temple place Eleven

These are the lines:

"Dear Pan, abide here, drawing the pipe over thy lips,
"for thou wilt find echo on these sunny greens.

"Come and sit under my stone-pine that murmurs
"so honey-sweet as it bends to the soft western breeze;
"and lo, this honey-dropping fountain, where I bring
"sweet sleep playing on my lonely reeds.

"Breathe music, O Pan . . . with thy sweet
"lips, breathe delight into thy pastoral reed,
"pouring song from the musical pipe, and make
"the melody sound in tune with the choral words;
"and about thee to the pulse of the rhythm let the
"inspired feet of these water nymphs keep falling free.

"Remember me the singing stone, thou who
"passest by Nisaea; for . . . here
"Phoebus lifted on his shoulders a stone

I never earned more than $2,000 a year *and now I'm going to Europe!*

"All my life I've kept my nose to the grindstone. My knowledge of foreign lands comes only from books, lectures, magazines and from talking with my more fortunate sister and brother neighbors.

"And now *I'm* going to Europe.

"Nothing can stop me—

"Money?

"Oh, that's all settled and guaranteed by one of the strongest and most conservative financial institutions in the world. For a good many years I have been setting aside small amounts through a plan offered by The Equitable Life Assurance Society of the United States, and now it is commencing to pay me the income it promised."

The details are yours for the asking. Why not get the facts so that you, too, can make your plans for the future? A coupon is attached. Sign, clip and mail. Do it now before you forget it!

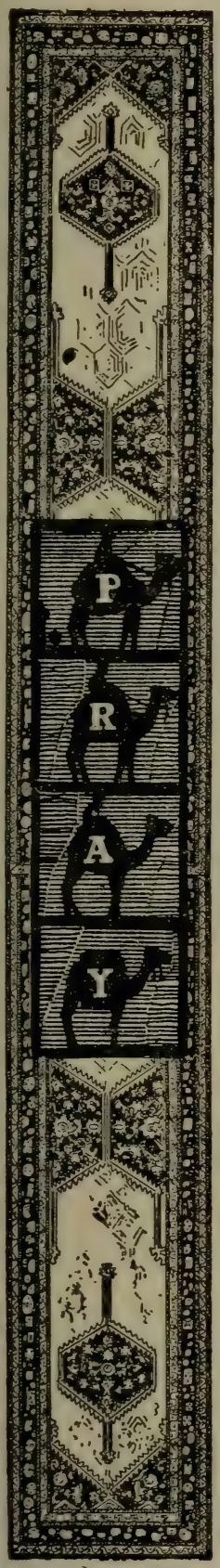
THE EQUITABLE LIFE ASSURANCE SOCIETY OF THE U. S.
393 Seventh Avenue, New York, N. Y.

Please send me without obligation a copy of your booklet "ANNUITIES DESCRIBED" by R. O. Walter of Boston.

Name..... Age.....

Address.....

.....



Why *Pray* ORIENTAL RUGS

are priced so low

The quality and beauty of Pray Oriental Rugs is axiomatic throughout New England.

Do you know that many people also come to Pray on the price appeal, too?

We own our building free and clear; we are out of the high-tax district; we have avoided frills; we are fortified with cash. We are direct importers.

This is the combination of factors that enables Pray to buy lower and sell lower than others less fortunately circumstanced.

PRAY'S

646 Washington St., opp. Boylston St.

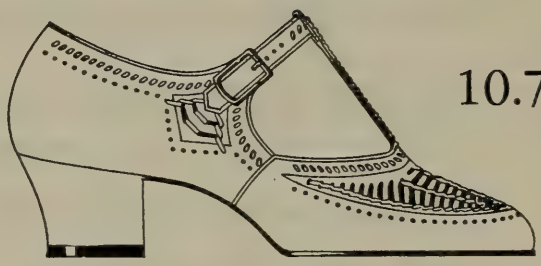
"for the house, and laid down on me
"his Delphic harp; thenceforth I am lyre-
"voiced: Strike me lightly with a little
"pebble, and carry away witness of my boast."

The Editor of the Cleveland programme book was authorized to reprint the following excerpt from the composer's letter to Sokoloff,* in which he provides further explanation of his work:

"The very beginning of the music, namely the fugue out of which grows the one most important theme a few pages later on, suggested itself to me on account of its harmonically chaotic theme, alike, as I imagined, to the matter which in confusion marked the beginning of the fine temple of music which the architects had in mind. By designed order these men used their material, that is, stone and marble, to erect what will soon be known as Severance Hall,—a most beautiful music room.

"This fugue theme similarly becomes in its progress clarified and later on the essence of the only important theme in my work. The short fugue is interrupted by the motif of the Singing Stone of which we shall hear more later on, by spoken although hushed words taken from an ancient Greek epigram. After this approaches the songlike theme, followed by what attempts to picture the nymphs enjoying their Arcadian happiness and their encounter with the great god Pan. From then on the Greek poets explain in graceful and lovely lines how beloved was the god Pan by the nymphs.

*Sokoloff was at one time (1904–1907) a violinist in the Boston Symphony Orchestra and a pupil of Loeffler.



10.75

The Swiss Sandal

. . . One of the most popular shoes for
Spring and Summer at Thayer McNeil's.
White, beige, black, brown or blue.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Photo by Joel Feder

This is one of our new

HIGH HATS

A smart, head held high above the shoulders, and crowned with a high hat expresses a new spirit of optimism and courage. Let us show you our wearable versions of this new fashion. Sixth floor. Millinery Salon.

R. H. STEARNS CO.

After this interlude there is a return to the principal theme which leads to our encounter with the Singing Stone, who confides to us who he is in these words, in a hushed and mysterious voice, 'Remember me the Singing Stone.'

"The last scene (*vide* the violins in their runs) takes us to the favorite stream of the nymphs and naiads, whence Artemis, the goddess, metamorphosed Syrinx. We hear once more Pan's rustic lay from afar . . . the nymphs calling him, calling him . . . and here ends our dream."

"The instrumentation of *Evocation*, as well as the beautiful balance of its structure, reveals the delicate 'sensibility to essences and colors,' the scrupulous and aristocratic distinction so characteristic of the composer of *Hora Mystica, A Pagan Poem, La Villanelle du Diable,* or *La Mort de Tintagiles.* He has, in the present work, realized many unusual and alluring effects in the use of kettledrums, with pedals for the opening phrase, in certain passages employing the vibra-harp.* The score, which bears the date of August-September, 1930, calls for three flutes (third flute interchangeable with piccolo), two oboes, English horn, two clarinets in A, bass clarinet in A, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, kettledrum, tambourin de Basque, tam-tam, bass drum, antique cymbals in E, piano,

*"The vibra-harp is more akin to the xylophone family than to that of the harp. Its tone is produced by striking little metal bars, below which are suspended cylindrical tubes acting as resonators. Within each tube is a small plate attached to a revolving shaft, made to rotate by an electric motor. The rotating plate within the cylinder interrupts the sound waves in such a way as to produce a throbbing pulsating sonority. The speed of this pulsation may be mechanically regulated. The instrument is also equipped with a damper pedal. The sound may be prolonged almost indefinitely. The instrument used for *Evocation* has been especially constructed for the composer by J. C. Deagan and Company. The range of the instrument is three and a half octaves from the note F. The composer required an additional four notes below F."

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

JUSTICE TO ALL

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

celesta, xylophone, two harps, one alto saxophone in E-flat, two tenor saxophones in B-flat, vibra-harp, four-part women's chorus, and strings. The reciter of the haunting lines of the Singing Stone speaks off-stage in a hushed voice.

* * *

"The slow, ponderous, and enigmatic fugue subject emanates from the sombre depths of the piano, double basses and kettledrums, and is imitated at the dominant by clarinets and violas.

"With the subject appearing again in the wood-wind choir, the texture thickens and the voices follow their devious chromatic course toward a positive statement of the principal subject in the violas, which, as already indicated by the composer, is but a modified form of the fugue subject itself. The music rises to a fortissimo. Over a softly veiled harmonic pedal is interpolated this simple melody in the flutes and bassoons two octaves apart, doubled by the vibra-harp. It is the motif of the Singing Stone. The mist suddenly lifts and the color brightens, *Poco adagio*, 3-4 time. The English horn sings forth a pleasant, smiling theme in G major, and the violins respond with the fugue subject now become generously expansive.

"Enveloped in alluring harmonies, the above theme rises to a broad climax and subsides, seeming to settle on the tonic of G major as its destination. But a series of chords superimposed in the pedal G brings an unexpected cadence back to E minor in which key is introduced a short, vivacious *Allegro* whose meter alternates between 2-4 and 3-4. Fanciful melodic fragments against triplet rhythms appear in swift succession, in the midst of which is heard the enticing suggestion of a waltz. Above an F-sharp pedal the brass

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

sings a short evocative phrase and the movement, quieting down, prepares for the entry of a piccolo solo. This elaborately embellished passage suggesting the pastoral improvisations of the Arcadian god is broken in upon by the sound of women's voices calling to Pan.

"The current of the music flows with ingratiating ease as the song continues to the accompaniment of wood winds and strings: 'Come and sit under my stone-pine. . . .' Then with a more definitely marked rhythm in the piano the music attains singular elevation. The saxophones rise to the mood with an expressive contrasting theme, while the chorus takes up the same strain with the words: 'Breathe music, O Pan.' As the voices hover about the final note of their phrase, 'Let the inspired feet of the water nymphs keep time, the horns and saxophones enter in the subdominant key with the third theme quoted, and the strings in unison reply as before with the principal theme. Taking on an aspect of great breadth and intensity, there follows a repetition of the entire section which preceded the entrance of the chorus. In an extended form the Singing Stone motif appears again against the same mysterious background, while a voice recites the lines beginning, 'Remember me the Singing Stone.'

"With the last whisper of the voice, a soft, phantom-like figuration in the strings passes over a tonic chord. Faint, murmuring reminiscences linger as the chorus sings its final evocation, humming to an inscrutable, evanescent close."

ENTR'ACTE

"BELSHAZZAR"

By A. H. Fox-Strangways

(*The Observer*, London, November 29, 1931)

Charles Jennens, commonly called "Soliman the Magnificent," had a house with a good library, and gave good dinners, at Gopsall,

Investment Counsel—the first step in making a SOUND INVESTMENT

Information on request

William H. Coburn & Co.

68 Devonshire Street

BOSTON

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	44,189.60
Balance needed	$23,362.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus B
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabe
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

xceed its income. These concerts are made possible only
he operating deficit. A list of those who have subscribed

bes, Mrs. Ralph E.
ness, Mrs. Arthur A.
ncis, Mrs. George H.
nk, Jerome D.
nch, Mrs. Allen
nch, Miss Katharine
st, Mr. and Mrs.
Donald McKay
st, Horace W.
thingham, Dr. and Mrs.
Langdon
thingham, Mrs. Louis A.
ge, Mrs. Homer
dner, Miss Edith F.
dner, Miss Ethel R.
niss, Mrs. Freeman H.
itt, Miss Elizabeth M.
ton, Mrs. W. A.
, E. Howard
hard, Heinrich
son, Mrs. K. H.
ert, Miss Helen C.
ord, Miss Rosamond
hrist, Olive B.
, Miss Ellen A.
nore, Mrs. G. L.
n, Mrs. Edwin, Sr.
dwin, Mr. and Mrs.
Frederic S.
ld, Miss Eleanore P.
bfield, Dr. G. Philip
ndin, Miss Isabella
ves, Miss Lavinia R.
y, Reginald
y, Mrs. Russell
enough, Mrs. Chester N.
enough, Mrs. Henry V.
ffith, Miss Josephine
zier, Mrs. E. A.

l, Mrs. George A.
l, Mrs. H. S.
llowell, Miss Emily
llowell, Mr. and Mrs. N.
Penrose
milton, Miss Ruth W.
mlin, Miss Jenny L.
rding, Emor H.
rmon, Miss Lilian
rriman, Mrs. Henry I.
rtwell, Miss Mary A.
rwood, Mrs. Sydney
sbrouck, Miss Mary K.
skell, Mrs. Clarence G.
skins, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs.
George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs.
Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine
McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs.
Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs.
Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs.
Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl
Tilden
Kelly, Mrs. Fitzroy

Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs.
Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs.
Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

and another house in Great Ormond-street, whence he used to drive in a coach and four to his printer, in Red Lion-square, with footmen to kick the oystershells off the pavement when he alighted. He was a prolix gentleman with an opinion of his own achievements. He considered Handel's share in the "Messiah" unworthy of his libretto, and when Handel told him that if music was set to all that he had written for "Belshazzar"* the performance would last four hours, Jennens replied in the words of his more famous contemporary—"Very well, sir, the performers must do as they please; but, upon my soul, I'll print it every word." And he did; and 200 lines or so for which no music was provided were marked with black in the programme.

*Performed in Boston by the Handel and Haydn Society on March 31, 1907.

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.
Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott
Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.
Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.
Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

Beal, Miss Ida G.
Davis, Mrs. Livingston
Duncan, Mrs.
Elms, Miss Florence G.
Hatfield, Dr. and Mrs. Hugh K.
Hunneman, Miss Ida
Kaufman, In Memory of Mitchell B.
Loeffler, Mrs. C. M.
Morss, Mrs. Henry A.
Wadsworth, Mrs. Eliot

Bigelow, Miss Mary C.
Clapp, Miss Helen
Hammond, Franklin T.
Hoyle, Alexander E.
Sears, Mrs. Montgomery

New Subscribers to March 24, 1933

Dwight, Richard W.
Killiam, Miss Mary Elizabeth
Roberts, Mrs. Coolidge S.

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay A. D.

In what Handel did set, considerably more is stated than can be vouched for. Following Herodotus, Jennens puts Cyrus's turning aside of the Euphrates into Darius's reign, or else the liberating of the Jews into Cryus's. He makes the "queen" (of Daniel, V.) the "queen-mother" and calls her "Nitocris," and gives her a philosophic mind and a Christian heart, and he conveniently ranks the Persian with the Jewish religion. But oratorio, like opera, with which it was born into the world, need not vouch for its facts, because whatever they are the music cannot categorically affirm or contradict them; and it would have been a pity to miss the choruses that begin "See from his post Euphrates flies." Handel's desire is for drama, and he gets it—one which could be acted, though it might be difficult to put on the stage.

Oratorio has been defined as a work "written for chorus and orchestra, on a reasonably large scale, to words definitely religious, but not liturgical"; and the things ruled out in the definition—opera, cantata, and religious worship—are those from which at one time or another it has been scarcely distinguishable. We should not call "Samson et Délila" an oratorio, though it is based entirely on the Bible; but if the weight had been thrown on the chorus instead

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

of on the two principal actors, the fact of its appearing on the stage would not prevent its being one. Again, that parts of the text are made use of in the liturgy and that the chorales are those which are actually sung in Church is not enough to prevent the "Passions" from being oratorios. On the other hand, the fact that the words come entirely from the Bible and that nine-tenths of the music is choral does not make the "Belshazzar" of Osbert Sitwell and William Walton an oratorio, and they do not call it one.

It is a secular cantata. It has three sections: the 137th Psalm, the story in the shortest possible words (as in Heine's "Belsatzar," rather than as in Byron's half-dozen stanzas), and an ascription of praise taken from the 81st Psalm. The one dramatic incident, the handwriting on the wall, is thrown into the greatest possible relief by there being no other. Belshazzar speaks indeed, but with the voice of the "narrator," and the chorus immediately breaks in and takes the burden of individuality off his shoulders. Neither is there anything to distinguish the Jews from the Persians; the chorus merely exchanges one form of excitement for another. And it is secular, because as Daniel himself does not appear, there is nothing to connect the incident with Divine agency, and with that go those

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

phrases that are the making of the story—"the king's countenance was changed in him," and "his lords were astonied," and "the God in whose hand thy breath is, and whose are all thy ways." It all stands there merely as a thing that happened at which the Jews were glad, and said so in the words of a psalm that utters quite a different gladness; meanwhile the "narrator" is quite impersonal, neither glad nor sorry. Mr. Walton evidently wished to be untrammelled by religion or drama, and he has been spared both. Mr. Sitwell judged rightly that an interview in the papers on the subject of his libretto would be more effective and less ostentatious than a coach and four, and he is certainly the reverse of prolix.

It is of no use to say that this music is noisy. They said that of Handel. They said that because he had fetched the big drums from Greenwich, but it is more likely to have been because he knew how to make things sound, as Elgar also does. Mr. Walton employs at least a score not of instruments, but of sorts of instruments, that Handel did not possess for his "Belshazzar," and all that a musician asks is whether they "sound," that is, achieve their purpose. Since he has dispensed with drama, and the relief of solo or duet which that would naturally have supplied, he has to paint his contrasts

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

in the monochrome of the chorus. And in waiving the religious basis he has denied himself the one sovran motive which music is conspicuously able to intensify and enforce, and substitutes for awe mere astonishment at an event which, however, our historical sense is too acute for us to accept as a fact.

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

BOSTON

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON

CAPITOL 7219

IMPORTED KNITTING YARNS

"Belshazzar's Feast" for Mixed Choir, Baritone Solo and Orchestra . . . . . William Turner Walton.

(Born at Oldham, Lancashire, England, on March 29, 1902; now living)

The text was selected and arranged from the Holy Bible by Osbert Sitwell.

Thus spake Isaiah:

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of King of Babylon.
  Howl ye, howl ye, therefore:
  For the day of the Lord is at hand!
. . . . . .

By the waters of Babylon,
  By the waters of Babylon
There we sat down; yea we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who are to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

DOLL & RICHARDS

SELECTED WATER COLORS
CARVED BIRDS BY FRANCIS G. SHAW
WOOD CUTS BY ROCKWELL KENT

138 NEWBURY STREET BOSTON

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.

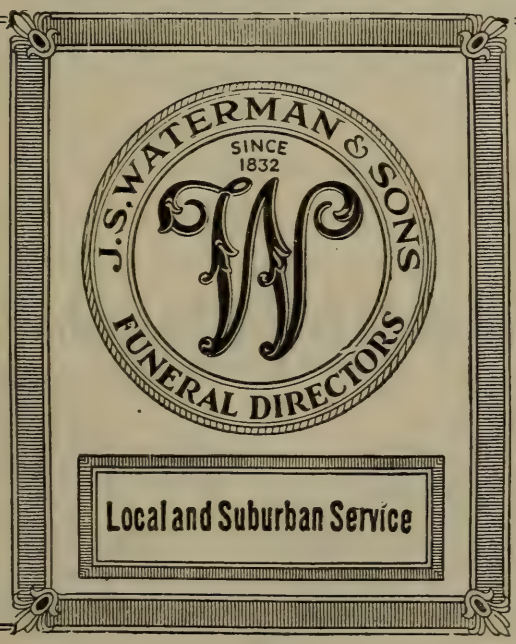
. . . . . .

In Babylon
  Belshazzar the King
  Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again
And then spake the King:



Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

E. C. SCHIRMER MUSIC CO.

221 COLUMBUS AVENUE, BOSTON, MASS.

Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever . . .

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.

. . . . . .

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind **MINERVA CAFETERIA** Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen,
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength,
Make a joyful noise unto the God of Jacob,
For Babylon the Great is fallen.
Alleluia!

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

·EDWARD·K·PERRY·CO·
·PAINTING & DECORATIVE FINISHES·
655 BEACON STREET ▼ BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { ·MYLES·STANDISH·HOTEL· BAY STATE ROAD & BEACON ST.

The score calls for these instruments: Three flutes (third interchangeable with piccolo), two oboes, clarinet in E-flat, clarinet in B-flat, bass clarinet (or third clarinet), alto saxophone, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, battery (three players), two harps, pianoforte, the usual strings, two brass bands (to right and left of the choir and orchestra).

The first performance was at the Leeds Festival, England, on October 10, 1931. Dr. Malcolm Sargent conducted. The baritone singer was Dennis Noble.

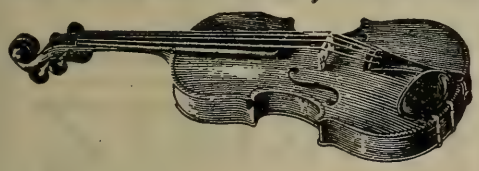
* * *

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

WEEMAN, BEAL & HOLMBERG
. . IMPORTERS . .
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection



PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

The *London Times* published on the day before the performance at Leeds the following concise description:

"*Belshazzar's Feast* opens with a trumpet call, a single reiterated note, heralding the words 'Thus spake Isaiah.' The prophecy of the Babylonian captivity is asserted in hard, choral harmonies. The psalm 'By the Waters of Babylon' is set realistically. It begins in a mood of self pity, it culminates in a burning vengefulness. A coda to the psalm on the words 'For with violence shall that great city Babylon be thrown down' seems musically right but dramatically wrong. Its diminuendo reasserts the pathetic note and balances the opening of the psalm, but the thought that Babylon 'shall be found no more at all' would hold no pathos for these savage captives. Still, this quiet ending of the introductory chorus prepares the way for the bald facts of the narrative stated by a baritone voice without accompaniment. The catalogue of Babylon's material wealth leads to the choral picture of Bel-

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music

FOUR-YEAR COURSE

Music Supervisor's Certificate

TWO-YEAR COURSE

For information address

THE REGISTRAR

178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET

TEL. COMMONWEALTH 1814

Guard Against Theft——————

——————and Damage to Your Auto

One minute from Symphony Hall

STORE AT WESTLAND AVENUE GARAGE Inc.

41 WESTLAND AVENUE

shazzar's Feast. They praise the gods of gold and of silver to the accompaniment of a four-square march rhythm.

"The composer spurns the obvious luxuries of tone. The facts of his music are discernible in the vocal score. We came away feeling that we could have got as much from it without all that lavish expenditure of lung power which a Leeds Festival chorus delights to give. The scene is a riot of sound, but in the main it is simple sound made of strident lines of melody striking uncompromisingly across one another, continually pouring in intensity up to the climax, where, against a background of percussion noises, the writing on the wall is slowly spelled out. To the ordinary orchestra is added two squads of trumpeters placed Berlioz-wise at the back of the chorus on each side. Unlike Handel, the composer has no time to spare for the interpretation

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon 11.30 to 3 | Afternoon Tea 3.30 to 5.30 | Dinner 5.30 to 8

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

1
LIBERTY
SQUARE

BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

of the writing by the soothsayers. Again the baritone solo states the facts, 'In that night was Belshazzar the king slain,' the word is repeated in a choral shout, and a jubilant chorus of revenge accomplished makes a powerful finale.

"Let not the Three Choirs of Worcester, Gloucester, and Hereford think that because this finale begins with 'Sing aloud to God' and ends in antiphonal alleluias they may find here a suitable novelty for their Cathedrals. '*Belshazzar's Feast*' is stark Judaism from first to last. It culminates in ecstatic gloating over the fallen enemy, the utter negation of Christianity. Its power as a dramatic oratorio compels admiration, but it is no more a 'sacred' oratorio than is Handel's on the same subject. By comparison with it the other novelties of this festival and of many others appear merely decorative trifles. In '*Belshazzar's Feast*' Mr. Walton has pursued his theme relentlessly, refusing all external decoration, and has produced a work of intense energy and complete sincerity. The wholly convincing performance by the Leeds Choir and Mr. Dennis Noble under Dr. Malcolm Sargent could leave no one who heard it unmoved."

build up

your name

advertise

representation in this programme **will assist you !**

at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

Next week the orchestra will give concerts in New York and Brooklyn. The next regular pair of concerts will take place on April thirteenth and fifteenth

Twenty-second Programme

THURSDAY AFTERNOON, APRIL 13, at 2.30 o'clock

SATURDAY EVENING, APRIL 15, at 8.15 o'clock

Rimsky-Korsakov . . . "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

Wagner . . . . Transformation Music and Closing Scene (The Holy Grail) from Act 1, "Parsifal"

Assisted by

BACH CANTATA CLUB, G. Wallace Woodworth, Conductor

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, April 6, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, April 2, at 3.30

ROLAND HAYES

I

"Lungi dal Caro Bene" ..... Antonio Secchi (1761–1833)
"Gesellenreise" ..... Mozart (Composed in Vienna, March 26, 1785)
"Per Pieta Non Ricercate," Concert Aria ..... Mozart

II

"Es Träumte Mir" ..... Brahms
"Am Sonntag Morgen" ..... Brahms
"Die Kränze" ..... Brahms
"Auch Kleine Dinge" ..... Hugo Wolf
"Benedeit Die Sel'ge Mutter" ..... Hugo Wolf

III

"Nocturne" ..... Franck
"Mandoline" ..... Debussy
"Colloque Sentimentale" ..... Debussy
"My Little Pool" ..... Slonimsky
"Phantoms" ..... Griffes
"Requiem" ..... J. E. Morhardt, Jr.

IV

NEGRO SPIRITUALS
- "Camp Meetin' "
- "We Will Break Bread Together"
- "Somebody's Knockin' "
- "Poor Pilgrim"
- "You Got to Die"

Sunday Afternoon, April 9, at 3.30

Returning After 3 Years' Absence

JOSEF HOFMANN

Piano

Tuesday Evening, April 11, at 8.30

John Charles THOMAS

Baritone

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

THE EXCESSIVE is Subdued

FROM Gericke's own words it will be seen that the many music lovers of Boston were not the only ones who hailed his return with joy. "When I returned," wrote Gericke, "I had the indescribable satisfaction of being received—so to speak — with open arms by the public and the Orchestra, and I put my heart and soul again into my old work . . . it did not take long until we understood each other and until the Orchestra gave me great pleasure with their performances. . . ." In his second term he was the same Gericke of old, insisting on the utmost in excellence from every man under him. There still remains the amusing story of a tuba player who after Gericke's coming returned to New York, giving as a reason for his resignation that he would have perished of lung trouble if he had remained. Every time he took a full breath Mr. Gericke eyed him, and put forth "That repressive left hand." There were other tales from which it may be inferred that this master conductor still waged, as keenly as ever, his battle to subdue the excessive.

★ ★ ★

The Living Trust is essentially a personal arrangement. Perhaps no two are alike;—there is no standard form. Your own circumstances and preferences and the purposes you wish to accomplish will decide the form your Trust will take. Discuss the matter fully with an officer of this Company before you have your lawyer set up your Living Trust.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 1013

Programme 1017

Brahms Festival Announcement 1038

List of Subscribers to the Deficit and Endowment Funds . 1040

Analytical Notes by Philip Hale:

Rimsky-Korsakov "The Russian Easter," Overture on Themes of the Russian Church, Op. 36 1018

Bax . . Symphony No. 2 in E minor and C 1026

Entr'acte: Listeners
By A. H. Fox-Strangways
(*The Observer*) 1037

Wagner . Transformation Music and Closing Scene (The Holy Grail) from Act 1, "Parsifal" 1048

Advance Programme 1057

Special Concert Announcements . 1038–1039–1058–1061

Teachers' Directory 1062–1064

Personnel . . . . . Opposite page 1064

Chandler & Co.

Famous for quality and style for over a Century

"Rouge et Noir"

with Schiaparelli's
grand square shoulders

19.75

Checks, Paris-endorsed by Mainbocher, appeal to feminine hearts and make a grand beginning for a Spring costume. Double-breasted closing, small collar and tucked sleeves indicate the new silhouette! Add a black hat, black bag, and gloves one day . . . the next, indulge in a bright scarlet fez . . . and some other time top the black-and-white-and-red rough crepe dress with a pure white hat! **For Misses—Fifth Floor**

Twenty-second Programme

THURSDAY AFTERNOON, APRIL 13, at 2.30 o'clock

SATURDAY EVENING, APRIL 15, at 8.15 o'clock

Rimsky-Korsakov . . . "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

Bax . . . . . Symphony No. 2 in E minor and C

I. Allegro moderato.
II. Andante.
III. Allegro feroce.

Wagner . . . . . Transformation Music and Closing Scene (The Holy Grail) from Act 1, "Parsifal"

Assisted by the
BACH CANTATA CLUB (G. Wallace Woodworth, Conductor)

STEINWAY PIANO

There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

"La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Leningrad on June 21, 1908)

Rimsky-Korsakov wrote his overture, "La Grande Pâque Russe" ("The Russian Easter") in the summer of 1888 at Neyzhgovitsy. The work was published in 1890.

The first performance of the overture was given, under Rimsky-Korsakov's direction, at a Russian symphony concert at Leningrad in the season 1888–89. In "My Musical Life" (translated by Judah A. Joffe, New York, 1923) Rimsky-Korsakov gave some particulars concerning the significance of "The Russian Easter."

"The rather lengthy slow introduction of the Easter Sunday overture," he wrote, "on the theme of 'Let God Arise,' alternating with the ecclesiastical theme 'An Angel Waileth,' appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection—in the transition to the *Allegro* of the overture. The beginning of the *Allegro*, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek Or-

*This date is given in the catalogue of Belaïev, the Russian publishing-house. One or two music lexicons give May 21.

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

thodox church service on Christ's matins; the solemn trumpet voice of the archangel was replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priest's reading the glad tidings of the evangel. The *obikhod** theme, 'Christ is arisen,' which forms a sort of subsidiary part of the overture, appears amid the trumpet-blasts and the bell-tolling, constituting also a triumphant coda. In this overture were thus combined reminiscences of the ancient prophecy, of the Gospel narrative and also a general picture of the Easter service, with its 'pagan merry-making.' The capering and leaping of the biblical King David before the arc, do they not give expression to a mood of the same order as the mood of the idol-worshipers' dance? Surely the Russian Orthodox obikhod is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning 'Beautiful Easter' in the tempo of Allegro vivo, etc., transport the imagination to pagan times? And all these Easter loaves and twists and the glowing tapers. . . . How far a cry from the philosophic and socialistic teaching of Christ! This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday is what I was eager to reproduce in my overture. Accordingly I requested Count Golyenishcheff-Kootoozoff to write a program in verse—which he did for me. But I was not satisfied with his poem, and wrote in prose my own program, which same is appended to the published score. Of course, in that program I did not explain my views and my conception of the 'Bright Holiday,'† leaving it to tones to speak for me. Evidently these tones do, within certain limits, speak of my feelings and thoughts, for my overture raises doubts in the minds of some hearers, de-

**Obikhod* is a collection of the most frequently used canticles of the Russian Greek Church.

†The old Russian name for Easter.

AT THE CHORAL CLUB CONCERT
OF THE PROFESSIONAL WOMEN'S CLUB
on Friday evening, April 21st, Georgian Room, Hotel Statler
MRS. H. H. A. BEACH
is to be guest of honor and assisting solo artist

Compositions by Mrs. Beach, to be performed on that occasion are:

SEA FAIRIES
Cantata for women's voices

Mrs. Amy Young Burns, Conductor

Mrs. Alice Armstrong Kimball
Soprano Soloist

Mrs. Evelyn Blair Kinsman
Soprano Soloist

Mrs. Mabel Leslie Street
Contralto Soloist

Piano Solos
to be played by the composer

LA FÉE DE LA FONTAINE
LE PRINCE GRACIEUX
OUT OF THE DEPTHS (Just issued)
A HERMIT THRUSH AT MORN
THE FAIR HILLS OF ERIÉ, O
(Old Irish Air)
FROM BLACKBIRD HILLS
(Omaha Tribal Dance)

Tickets on sale at Hotel Statler

NEW SONGS BY MRS. BEACH

May Flowers. A song for Mother's Day (Medium Voice)..... .50
Fire and Flame (2 keys)..... .50
Dark Garden (2 keys)..... .50
I Shall be Brave (2 keys)..... .50

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

spite the considerable clarity of the music. In any event, in order to appreciate my overture, even ever so slightly, it is necessary that the hearer should have attended Easter morning service at least once, and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service—something that many intellectual Russian hearers, let alone hearers of other confessions, quite lack nowadays. As for myself, I had gained my impressions in my childhood passed near the Tikhvin monastery itself."

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20–12, second violins, 18–10; violas, 14–8; violoncellos, 12–8; double-basses, 10–6.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra on October 23, 1897, Emil Paur conductor. The programme also comprised: Gernsheim's Violin Concerto in D major (first time in Boston), I. Schnitzler violinist; Schumann's Symphony No. 1; Tchaikovsky's Italian Capriccio (first time in Boston).

A programme in Russian and French is printed on a fly-leaf of the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire.
So let the wicked perish at the presence of God.—*Psalm LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away, for it was very great.) And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen.—St. Mark xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

DISTINCTION

WE ATTRIBUTE OUR CLAIM OF DISTINCTION IN OUR CLOTHES TO OUR BETTER FACILITIES OF KNOWING THE DESIRES OF EACH WOMAN INDIVIDUALLY AND OUR ABILITY TO MAKE THE FINEST GARMENTS FIT CORRECTLY . . . CHARACTERISTICALLY

Hurwitch Bros.

Twenty Newbury, Boston

CUSTOM MADE · READY TO WEAR

The overture begins with an Introduction (Lento mystico, D minor, 5–2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato, D minor, 2–2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against repeated chords in the wood-wind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When this overture was first played in Boston (1897), William

THERE ARE TWO TYPES OF DEPENDENCY:

ECONOMIC—which comes from lack of money
SOCIAL—which comes from lack of inner self-reliance

To be prepared for both, one must start years before either event normally would occur.

Two of the finest instruments by which to effect Economic Independence are ENDOWMENT INSURANCE AND ANNUITIES.

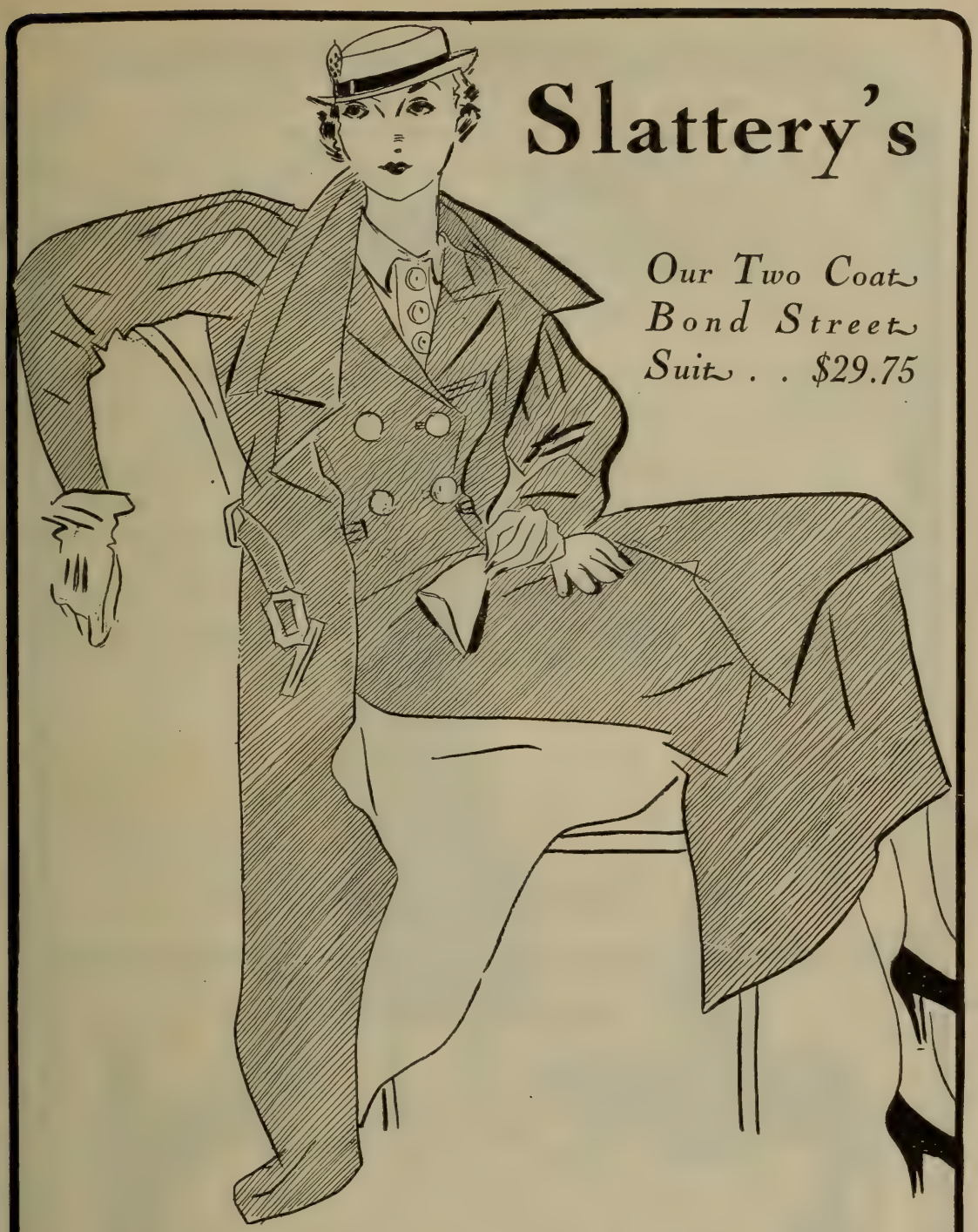
The adoption of a hobby of collecting something—and the habit of reading good literature—are two sound methods which replace the usual desires in elderly people to live the lives of their children.

Send for my leaflet, "THEY SAY ANNUITANTS NEVER DIE."

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON



IT's a Slattery Suit Year!

See hundreds of Slattery's Q suits before you decide! (Q stands for quality, of course!) Our new Suit Shop has the whole picture for you. We've 75 Styles to choose from . . . each one a gem of its kind, and each one with its own promise of service as well as smartness because the Slattery label comes with it!

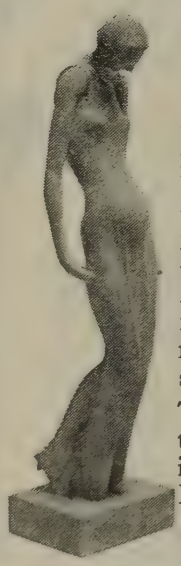
On Our Bright Fifth Floor!

Foster Apthorp, then the editor of the Boston Symphony Orchestra's programme books, wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather than that of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term 'sonatina.' Upon the whole the development is very free."

* * *

Montagu-Nathan, writing of Rimsky-Korsakov, tells us that in this Overture we obtain "a glimpse of the composer's spiritual outlook, and observe once more his inclination toward pantheism. In this work he has sought to emphasize the contrast between the orthodox celebration of festivals and the pagan rites in which they originated. Even the bell music in which he reproduces the sounds he heard as a boy, when he lived near the Tikhvin Monastery, evokes from him an idea which would hardly commend itself to the conventionally devout; he prefers to regard it as a species of instrumental dance music, sanctioned by the orthodox Russian Church."

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

Our Suit-y Frocks

They're enormously chic as we do them . . . dressy ensembles . . . tailored suits with blouses . . . long, short coats . . . capes . . . priced in the twenties, thirties, forties, and in the 'teens, too.

Suit-y Frocks, Second Floor. The more tailored suits are on the Third Floor

SYMPHONY, E MINOR—C MAJOR, NO. 2

ARNOLD EDWARD TREVOR BAX

(Born at London, England, November 6, 1883; living in London)

This symphony, dedicated to Dr. Serge Koussevitzky, was published in 1929. The first performance anywhere was in Boston at a concert of the Boston Symphony Orchestra on December 13, 1929. The score calls for these instruments: three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, in A and B-flat, bass clarinet in A and B-flat, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, xylophone, Glockenspiel, tam-tam, celesta, piano, two harps, organ, and the usual strings.

Mr. Bax, in a letter dated London, November 22, 1929, regretting that engagements prevent him from hearing the first performance of his symphony, wrote: "I particularly want to hear this work, as I put a great deal of time (and emotion) into the writing of it." He says nothing about the contents of the work except that the end "should be very broad indeed, with a kind of oppressive catastrophic mood. . . . I am confident that this symphony will receive a finer first performance than any previous work of mine." In a later letter

I never earned more than $2,000 a year
and now I'm going to Europe!

"All my life I've kept my nose to the grindstone. My knowledge of foreign lands comes only from books, lectures, magazines and from talking with my more fortunate sister and brother neighbors.

"And now *I'm* going to Europe.

"Nothing can stop me—

"Money?

"Oh, that's all settled and guaranteed by one of the strongest and most conservative financial institutions in the world. For a good many years I have been setting aside small amounts through a plan offered by The Equitable Life Assurance Society of the United States, and now it is commencing to pay me the income it promised."

The details are yours for the asking. Why not get the facts so that you, too, can make your plans for the future? A coupon is attached. Sign, clip and mail. Do it now before you forget it!

THE EQUITABLE LIFE ASSURANCE SOCIETY OF THE U. S.
393 Seventh Avenue, New York, N. Y.
Please send me without obligation a copy of your booklet "ANNUITIES DESCRIBED" by R. O. Walter of Boston.

Name..... Age.....

Address.....

.....

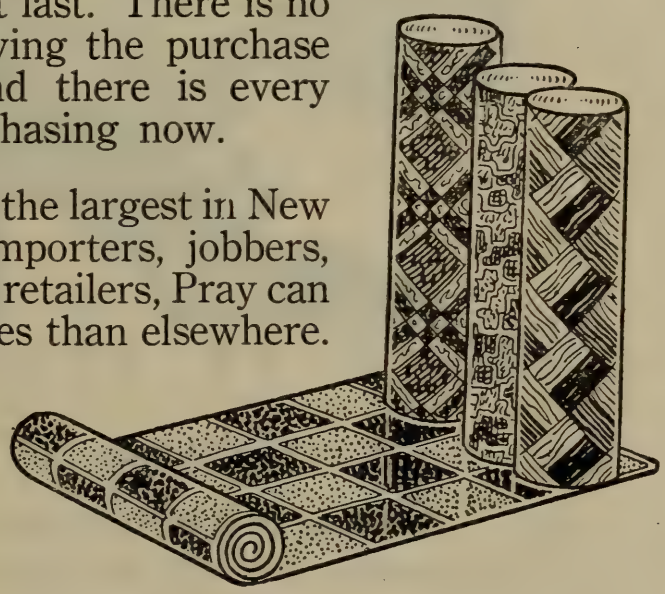
"The Linoleum House of New England"

BUY LINOLEUM *NOW!*

At this season, homes often seem drab. There is a natural desire to bring Spring freshness and beauty inside the house. And linoleum does it.

Moreover, economic conditions have brought about a level of prices so unnaturally low that they cannot last. There is no reason for delaying the purchase of linoleum—and there is every reason for purchasing now.

Pray stocks are the largest in New England. As importers, jobbers, contractors and retailers, Pray can offer lower prices than elsewhere.



Charge Accounts
or
Deferred Payments

John H. Pray & Sons Co.

646 Washington St., opp. Boylston

he stated that the symphony was composed in 1924–1925. "There is absolutely no communicable programme associated with the music, which is entirely, severely 'absolute' as a classical work." He called attention to the cyclic character of the form and to the persistence in all the three movements of a three-note figure.

There was a second performance by this orchestra on January 3, 1930.

The symphony is in three movements:

I. Molto moderato, 4-4. The introduction advances a rugged theme strongly rhythmed for wind instruments. Allegro moderato. There are many changes of tempo, as moderato semplice for a section introduced by flutes, molto largamante, "riotously," etc.

II. Andante, B major, 3-4, 4-4. Themes for flutes and harp, violas and English horn, clarinets. The organ, entering in the course of the movement, maintains for many measures an organ point (or pedal).

III. After a prelude poco largamente, 4-4, comes an Allegro feroce, C major, for full orchestra. The thematic material is worked until, after stormy measures for full orchestra with organ, there is a diminuendo to pianissimo.

* * *

Bax was educated muscially at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was known as one of the most brilliant students in the history

$10.75

The "Garbo" Tie

A different 4-eyelet model in black, brown, blue, gray or beige kid.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Photo by Joel Feder

This is one of our new

HIGH HATS

A smart, head held high above the shoulders, and crowned with a high hat expresses a new spirit of optimism and courage. Let us show you our wearable versions of this new fashion. Sixth floor. Millinery Salon.

R. H. STEARNS CO.

of the Academy. His early works are the pianoforte Trio (1906); "Fatherland," for tenor solo, chorus and orchestra (1907); the orchestral poem "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time. The pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result.

* * *

Edwin Evans of London contributed an article on Arnold Bax to *Modern Music* of November-December, 1927. He said in part:

"If, as so many critics maintain, classification is of the devil, then Arnold Bax is to be congratulated upon his escape. Of all contemporary British composers, he is the most difficult correctly to classify. He corresponds to none of the labels which pass as current coin today. He is neither an impressionist, nor an expressionist; neither a revolutionary, nor that still more subversive apparition, a neo-classicist. Atonality, polytonality, and linear counterpoint may all be met with in his later works and doubtless quarter-tones would be there also if he felt that he needed them, but none of these technical seasonings mean anything in his still comparatively young

IF IT'S FURS,
OR FUR STORAGE

Where in all New England is there a name that means as much as ours?

Lamson and Hubbard

304 Boylston at Arlington Streets

phone, KENmore 5350

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

life beyond their use as seasoning the fare he has to offer us. Some say he is not a modernist—whatever that may mean—but he certainly is no conservative, nor is he a traditionalist except in the praiseworthy sense in which every heir to the *materia musica* of his predecessors and in fact every artist is under obligation to the material in which he works. Those critics who must classify at all costs have discovered that there is only one label that fits him: romantic; and that fits him because, in one way or another, it fits every artist with the love of beauty in his soul. That the term should in our day have acquired frumpish associations is a mere verbal accident that reflects not upon romance but upon ourselves. As everyone knows, none can be so ascetic as the reformed libertine. Having wallowed in the *mauvais lieux* of romance, music is at present affecting a kind of virtuous abstemiousness. It is as if the obese gentleman whose excesses have driven him to 'take the waters' prided himself upon his Spartan way of life. Moreover, it is rarely genuine. Catch even those German-Savonarolas unawares, and you will find them in ecstasy before a clump of *Myosotis palustris,* though they may indignantly protest that it is only its line and color that interests them. The Schoenberg of the 'Wind Quartet' is also the Schoenberg of 'Verklaerte Nacht.'

"But there is one quality which Bax possesses in abundance, and which in our world of atonality and jazz is so rare that its possession in itself is romantic. And it is this quality which has caused the label to stick. It is the musical equivalent of the lyrical impulse in poetry, the attribute which causes utterance to take spontaneously

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

At the lowest price in 14 years, a

STEINWAY GRAND PIANO can now

be had on amazingly easy terms

When you give your child a Steinway piano, you have already led him well within the gates of the most adventurous world he will ever know . . . a world which will never disappoint or disillusion him . . . which, all his life, will offer an abiding and untroubled sanctuary. And if you have ever planned to own a Steinway, buy it now. *Not in fourteen years* has the price been so low as this new figure of $1225. And we do not anticipate that it will be so again within another generation. Nor can we promise that this price will be retained beyond our present supply of pianos . . . which, much as we regret it, is sharply limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

beautiful forms, irrespective of all else. In the true lyric poet the sentiment and the expression are so closely linked as to be practically identical. He does not express in the ordinary sense. He feels, and therefore he sings. And if he is of the elect, his song will have all its euphony without the intervention of the craftsman, whose task has as much to do with this initial beauty as the frame-maker's with the picture. Bax has, in a rare measure, this innate quality. His thoughts may be unequal, but even in the most debatable of them there lurks always this element of lyrical beauty, to the rich vein of which is due the fluency and abundance which has at times been ascribed to technical facility. While so many modern musicians are racking themselves with constructive energy, this one oozes music through his pores because there is so much of it within him that he can scarcely contain it.

"The greater part of his output proceeds from this lyrical impulse. He has had his epic moments, but even then the bard, rather than the hero, becomes the central figure. He has also had moments of mere assertive vigor, which are less admirable for they seem to belie his true nature. He appears then to be saying 'Well, if they want this cave-man stuff, they can have it.' But these are rare, and probably due to a certain, perhaps subconscious, reaction against his wide acceptance as a tone-poet whose manner is elusive and wistful, and whose poetic fantasy dwells habitually upon themes of the most dream-like delicacy. There have also been moments of disillusion, perhaps even of bitterness, which may have troubled the limpidity of the stream, but always it has flowed on with generous abundance.

"Bax's relations with the 'Celtic fringe' have been described so often that it seems unnecessary to dwell upon them. They have affected his music in three distinct ways: Irish legends have stirred his imagination, the Irish landscape has left its impress upon his moods, and Irish song has helped to shape his melody. The three influences are not always associated, even in music, the incentive to which is rooted in Ireland. Sometimes one is paramount, some-

Investment Counsel—the first step in making a SOUND INVESTMENT

Information on request

William H. Coburn & Co.

68 Devonshire Street

BOSTON

times another, and in many compositions none of them is prominent. But there can be no doubt that all three have contributed to the fashioning of the characteristic style by which we know Bax's music.

"Nor is it necessary to dwell upon his technical methods. Form he interprets not necessarily as geometrical symmetry, but as shape, and his works are always shapely. Their dimensions are governed by the fecundity of their material. If it is fertile, he is reluctant to stem its flow. If it is itself concise and self-contained, he is equally reluctant to expand it. Thus, the Pianoforte Quintet is lengthy, and yet hardly contains the full deployment of all that flows from its material, and the Pianoforte Quartet is short because the dramatic mood it expresses is impulsive, not to say explosive. Bax has never consciously 'developed' a work to meet the frame.

"His texture was at first over-elaborate. That stage has long since been left behind. Its warp and woof have not changed as much as might be expected after a quarter of a century of active composition, but the pattern now stands out with a clarity that was lacking in some of the earlier works. Generally speaking its structure is diatonic, the chromaticism being almost entirely external decoration to which Bax is the more addicted that he has evolved a decorative style peculiarly suited to his purpose. Its basis is harmonic variation, and its vehicle a constant change of figuration. Even to the eye, the effect is so characteristic that almost any page of Bax's music can be recognized apart from its context. He has invented a kind of arabesque that is as the flourish of a man's signature. . . .

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

At present, Bax seems to have reached a kind of halt. The second String Quartet is his only recent sign of life, though one hears vaguely of the existence of another Symphony.* It is not the first time that he has thus withdrawn himself to reflect upon those problems of direction which beset an artistic conscience perhaps more urgently in maturity than at any earlier parting of the ways. And he is not a man who makes decisions lightly."

For Edward J. Dent's study of Bax and a partial list of Bax's works, see the Programme Book of December 13–14, 1929.

*
* *

These works by Bax have been performed in Boston at Concerts of the Boston Symphony Orchestra:

1920. December 17, "In the Faery Hills."
1922. December 15, "November Woods."
1925. April 17, "The Garden of Fand."
1927. December 16, Symphony in E-flat minor.
1929. December 13, Symphony No. 2, E minor and C.
1930. January 3, Symphony No. 2, E minor and C.
1932. November 11 "Winter Legends," Symphonie Concertante for pianoforte (Harriet Cohen) and orchestra.

*The symphony in E minor—C major, now performed. Bax has published four symphonies.—P. H.

FUR SALE
. . . Final Clearance . . .
The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

ENTR'ACTE

LISTENERS

By A. H. Fox-Strangways
(*The Observer*)

"Listeners" is here a technical term taken from a technical and for the most part highly entertaining book. Vernon Lee's "Music and its Lovers" (Allen and Unwin, 18s) makes a thoroughgoing attempt to "understand why the self-same music will, perhaps must, seem good, *i.e.* worth having, to some people and bad, *i.e.* not worth having, to others."

It is written as the writer (presumably) talks, and within limits that method is always attractive. But the limits are clearly set: the pen (1) has no intonation, (2) must eschew repetition. Yet the sentences are level-toned, and repeat themselves a good deal, and the hang of the sentence often depends on some little "is" or "which" (or omitted "which") that the eye easily misses. We must say therefore that the writer, who incidentally appends to her name "D.Litt.," has not enhanced the interest of her book by its style. To that it might be answered that you have no business to rush in a couple of days and nights through a book that has taken ten years to write; and to that it may be replied that since it holds over two hundred

(Continued on page 1044)

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

SYMPHONY

BRAHMS

COMMEMORATING THE CENTENAR

BOSTON SYMPH

Dr. SERGE

ASSIS

HARVARD

CH

Dr. ARCHIBA

G. WALLAC

OSSIP GA

JEANNET

DAVID BL

RICHARD BURGIN
Violin

ROBERT GUNDERSEN

VICTOR P

JESÚS MA

ORCHESTRAL PROGRAMME

WEDNESDAY EVENING, APRIL 26, at 8.15

Variations on a Theme by Haydn
Concerto for Violin and Violoncello with Orchestra

Symphony No. 4 in E minor

Soloists { RICHARD BURGIN / JEAN BEDETTI

MUSIC IN OTHER FORMS

THURSDAY AFTERNOON, APRIL 27, 2.30

Quintet for Clarinet and Strings in B minor

Songs with Pianoforte
(Jeannette Vreeland)

Liebeslieder Waltzes
(Mixed Chorus)

Quartet for Piano and Strings in G minor

In Sanders Theatre, Cambridge, on Thursday Evening, April 27, at 8, the following orchestral programme will be played:

ACADEMIC FESTIVAL OVERTURE
CONCERTO FOR VIOLIN AND 'CELLO
SYMPHONY NO. 2

CHORA

SUNDAY AFTER

A GERM
Chorus

Soloists { J / D

LL, BOSTON

FESTIVAL

THE BIRTH OF JOHANNES BRAHMS

NY ORCHESTRA

SSEVITZKY

or

THE

RADCLIFFE

SES

DAVISON and

OODWORTH

's

WITSCH

REELAND

cCLOSKY

JEAN BEDETTI
Violoncello

JEAN LEFRANC, Viola

EK, Clarinet

OMÁ, Piano

RAMME

APRIL 30, at 3.30

EQUIEM

chestra

VREELAND

IR McCLOSKY

ORCHESTRAL PROGRAMME

FRIDAY AFTERNOON, APRIL 28, at 2.30

Tragic Overture

Pianoforte Concerto in D minor, No. 1

Symphony in D major, No. 2

Soloist: OSSIP GABRILOWITSCH

ORCHESTRAL PROGRAMME

SATURDAY EVENING, APRIL 29, at 8.15

Academic Festival Overture

Pianoforte Concerto in B-flat, No. 2

Symphony in C minor, No. 1

Soloist: OSSIP GABRILOWITSCH

The concerts on Wednesday Evening, April 26, and Thursday Afternoon, April 27, will be by invitation and open to subscribers only.

The concerts on April 28 and 29, and in Cambridge on April 27, are in the regular subscription series.

The final concert, on April 30, will be given for the benefit of the orchestra's PENSION FUND.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) . .	44,908.60
Balance needed	$22,643.11

Endowment fund	$362,577.22
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orchestra exceed its income. These concerts are made possible only by the generosity of the public in subscribing funds to meet the operating deficit. A list of those who have subscribed for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret
Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W.
Davenport, Mrs. George H.
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred, Jr.
Dorion, Miss Lillian
Douglass, Miss Elizabeth P.
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W.

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M.
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith M.
Eustis, Mrs. Augustus H.
Evans, Mrs. David J.

*This subscription was made by Mr. Crocker during his life.

(Continued on next page)

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabeth
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.
Forbes, Mrs. Ralph E.
Forness, Mrs. Arthur A.
Francis, Mrs. George H.
Frank, Jerome D.
French, Mrs. Allen
French, Miss Katharine
Frost, Mr. and Mrs. Donald McKay
Frost, Horace W.
Frothingham, Dr. and Mrs. Langdon
Frothingham, Mrs. Louis A.

Gage, Mrs. Homer
Gardner, Miss Edith F.
Gardner, Miss Ethel R.
Garniss, Mrs. Freeman H.
Garitt, Miss Elizabeth M.
Gaston, Mrs. W. A.
Gay, E. Howard
Gebhard, Heinrich
Gibson, Mrs. K. H.
Gilbert, Miss Helen C.
Gifford, Miss Rosamond
Gilchrist, Olive B.
Gill, Miss Ellen A.
Gilmore, Mrs. G. L.
Ginn, Mrs. Edwin, Sr.
Goodwin, Mr. and Mrs. Frederic S.
Gould, Miss Eleanore P.
Grabfield, Dr. G. Philip
Grandin, Miss Isabella
Graves, Miss Lavinia R.
Gray, Reginald
Gray, Mrs. Russell
Greenough, Mrs. Chester N.
Greenough, Mrs. Henry V.
Griffith, Miss Josephine
Grozier, Mrs. E. A.

Hall, Mrs. George A.
Hall, Mrs. H. S.
Hallowell, Miss Emily
Hallowell, Mr. and Mrs. N. Penrose
Hamilton, Miss Ruth W.
Hamlin, Miss Jenny L.
Harding, Emor H.
Harmon, Miss Lilian
Harriman, Mrs. Henry I.
Hartwell, Miss Mary A.
Harwood, Mrs. Sydney
Hasbrouck, Miss Mary K.
Haskell, Mrs. Clarence G.
Haskins, Mrs. Charles H.
Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden
Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstron

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs. Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield
McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicot

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.
Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay A. D.

thousand words and seeing that the moon no longer stands still in the valley of Ajalon, you must. The argument is implicit and cumulative, and might have gained in cogency from a short summary. Also the use of type might have been happier.

Having got rid of our girds, now to the book. It divides the world of apprehenders of music into "Listeners" and "Hearers." Of "listening" its chief apostle says: "Unless one follows every note and feels its relation with the others, one is not listening to the music; and very, very few do that." There is an air of austerity about this in which we scent "tonic" and "dominant" as not very far away; and, taken literally, it exceeds what is necessary with well-known music or possible with new. A disciple, on the other hand, is content to

---

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.
Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott
Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.
Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.
Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

Beal, Miss Ida G.
Davis, Mrs. Livingston
Duncan, Mrs.
Elms, Miss Florence G.
Hatfield, Dr. and Mrs. Hugh K.
Hunneman, Miss Ida
Kaufman, In Memory of Mitchell B.
Loeffler, Mrs. C. M.
Morss, Mrs. Henry A.
Wadsworth, Mrs. Eliot

Bigelow, Miss Mary C.
Clapp, Miss Helen
Hammond, Franklin T.
Hoyle, Alexander E.
Sears, Mrs. Montgomery

Dwight, Richard W.
Killiam, Miss Mary Elizabeth
Roberts, Mrs. Coolidge S.

New Subscribers to March 31, 1933

Baxter, Miss Katharine F.
Harrington, Mrs. Francis B.
Phillips, Mr. and Mrs. John C.
Thayer, Mrs. William H.

New Subscribers to April 7, 1933

Ferrin, Mrs. Dana H.
Jackson, Mrs. Delbert L.
Morse, Miss Leonice S.
Paine, Louise F., Jr.
Raymond, Mr. and Mrs. Franklin F.
Strickland, Miss Mary
Ware, Miss Mary Lee

describe it as "sitting up to the music, not lounging"; but that might be said of anything that is taken seriously, not of music only. Others speak of a "special, deep emotion," of "just music, and nothing else," and some connect this definitely with "patterns of tones." Here we seem to be getting nearer it. Emotion—glow of mind, as health is glow of body—is likened to the glow of tones as they pass from the simple to the complex, and it is thought probable that there is a causal connection between the two. But this "emotion" is too subtle to fall into the ordinary categories (love, fear, elation, repugnance, etc.), and one witness speaks therefore of "ancestors of emotion" in respect of music. We can guess what is meant, but it is a throwing up of the sponge as regards verbal expression. The more fruitful view is that listening is an active, not a passive, business. We do something, bring something to it; and that something is an "inner voice" with which we go to meet it, a voice not from the vocal cords nor from the brain, but from the heart.

"Hearing" is a different matter: if "listening" took music as an end, "hearing" regards it as a means to something more highly esteemed. The lowest grade of "hearing" treats music as an "ambience"—a happy expression which names anything from a band at a gymkhana or in a restaurant, or the radio left switched on all day, up to

BOSTON

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON

CAPITOL 7219

IMPORTED KNITTING YARNS

DOLL & RICHARDS
SELECTED PAINTINGS AND WATER COLORS
ETCHINGS AND COLOR PRINTS
EXPERT RESTORATION OF PAINTINGS
CORRECT FRAMING
138 NEWBURY STREET BOSTON

Vous qui m'aiderez dans mon agonie
Ne me dites rien;
Faites que j'entende un peu d'harmonie
Et je mourrai bien—

when it does what it can to help the man over the last stile. Next comes "chaos," a thing we all know when we have temporarily lost the thread. Then, breaks of attention, when we wonder, for instance, whether we have remembered to bring the latchkey, and irrelevant fancies, by which, and not by the sounds, we remember the music. Then music "does things" to the hearer; it calls up definite pictures of past or present, and indefinite of the future; or it merely plays upon him instead of to him; or it intoxicates him, makes him tingle all over, hypnotizes, numbs him; or, as it "depersonalized" the listener, so it may make the hearer self-centered, ecstatic, desirous. Listeners and hearers are apt to be contemptuous of one another. They would be less so if they realized how often listening is "streaked" with fancy, and hearing supported by and relying on the march of the tones. The hearers, who form nine-tenths of any audience, speak the more picturesquely of the two about their experience, because there is nothing that their fancy may not bring under contemplation; instances of this occupy the latter half of the book.

There is only one satisfactory way of saying anything about music—to sit on the piano stool and use fingers and lips in turn; but something can be done, perhaps, by a perfectly familiar instance. Hans Sachs has spent a minute and a quarter gathering the witnesses to the christening, cancelling David's articles, and naming the song: "And now in the presence of all and each Let the youngest godmother make her speech." All this in a cheery tone with the lightest of musical allusions to the various experiences that have brought them together. Eva's speech, which all present ratify in the quintet the tensest and loveliest moment in all Wagner, occupies three minutes of the utmost contrast of key, time, pace, and

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

figure: it must flow spontaneously from what went before and yet come as a complete surprise, and there must be no delay. With one wave of his orchestral wand he passes in four seconds from the surface of every-day life to the inner depths. The magic lies wholly in the music; all that the actors can do is to be true to the situation by motion, stance, and singing. Now, opera bores most listeners—not all—because, having the aural "vision" they do not want the visual, and because the "line" of the music is often distorted or broken by the dramatic demands. Neither is opera altogether what hearers want, because the set airs and the setting of the stage hold them too tightly in to allow their fancy to roam. But here is a moment where the music keeps its line and yet in no way disturbs, it rather helps, the dramatic motive: and listener and hearer are alike happy.

There is a point which is not exactly brought out in the book, though it is implied. Why does music differ so much from the other arts in its reception? The classic arts have their connoisseurs and dilettanti, and poetry its imaginers and fanciers, but the distinction of listeners and hearers seems to cut deeper. Partly, no doubt, because there is no music until it is performed, and that makes a definite occasion for a verdict. But partly, too, because in the actual performance there is something inchoate. The thing is built up before us, with our help as it were; for the quality of the audience makes a great difference to the quality of the music. In the other arts we can look, look away, and look back again, but music asks continuous attention. (Strictly speaking, none of us can give our best attention for more than a few minutes on end, but we can train ourselves to have shorter lapses.) All this makes it seem a more living thing. But life cannot mean the same thing to everybody: it is serious or light, tense or diffuse. And so is music, its symbol.

Transformation Music and Closing Scene ("The Holy Grail") from Act I of "Parsifal," a Stage Consecration Festival Play

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The old man, Gurnemanz, a Knight of the Grail, invites Parsifal, whom he suspects to be the "guileless fool" that will redeem Amfortas by touching his wound with the lance that inflicted it, to accompany him to the Temple of the Grail, where the Knights are about to hold one of their mystical Love Feasts. While they seem to walk, the scene changes. "The forest disappears; a door opens in rocky cliffs and conceals the two. They are then seen again in sloping passages which they appear to ascend. Long-sustained trombone notes softly swell; approaching peals of bells are heard. At last they arrive at a mighty hall, which loses itself overhead in a high vaulted dome, down from which alone the light streams in. From the heights above the dome comes the increasing sound of chimes."

The final scene of this act has thus been arranged for concert use.* The English translation here given is by H. L. and F. Corder.

The Knights of the Grail

(Seated at tables)

The Holy Supper duly
Prepare we day by day,
As on that last time
Truly the soul it still may stay.
Who lives to do good deeds
This meal forever feeds,
The Cup his hand may lift,
And claim the purest gift.

Voices of Younger Men

(Coming from the mid-height of the hall)

As anguished and lowly
His life stream's spilling
For sinners He did offer,
For the Saviour holy
With heart free and willing
My blood I now will proffer.
His body, given our sins to shrive,
Through death becomes in us alive.

Boys' Voices

(From the Summit of the dome)

His love endures,
The dove upsoars,
The Saviour's sacred token.
Take the wine red,
For you 'twas shed.
Let Bread of Life be broken.

*For a savage attack on translations of Wagner's operas, see B. M. Steigman's "Nicht mehr Tristan," in the *Musical Quarterly* (New York) of January, 1921.

BOYS

(From the dome)

"Take and drink my blood,
Thus be our love remembered!
Take my body and eat:
Do this and think of me!"

(Alternative during the Supper)

BOYS' VOICES

(From the Height)

Wine and Bread the Grail's Lord changèd
Which at that Last Meal were rangèd.
Through his pity's loving tide
When He shed for you His gore
And His Body crucified.

YOUTHS' VOICES

(From the middle height)

Blood and Body, which he offered
Changed to food for you are proffered
By the Saviour ye revere
In the Wine which now ye pour
And the Bread ye eat of here.

THE KNIGHTS

(First half)

Take of this Bread
Change it again,
Your powers of body firing;
Living and dead
Strive a main
To work out the Lord's desiring.

(Second half)

Take of this Wine
Change it anew
To life's impetuous torrent;
Gladly combine,
Brothers true,
To fight as duty shall warrant.

ALL THE KNIGHTS

Blessèd Believing
Blessèd in loving!

YOUTHS

(From the middle height)

Blessèd in loving!

BOYS

(From the utmost height)

Blessèd Believing!

* * *

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most indignant protests was "Wagner's che Kunst und wah res Christenthum," by Heinrich Ehrlich.

Some still find in "Parsifal" the supreme expression of mystical adoration. To them the sonnet of Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. George Moore told in his "Impressions and Opinions" how Verlaine wrote this sonnet. He had promised a young enthusiast a sonnet on "Parsifal" for his *revue*. The poem had not arrived; the revue was about to go to press; there was nothing to do but to find the poet. He was in his squalid room drinking wine,

BACH CANTATA CLUB

CONCERT

◆

MAY 4TH
At 8.30 P.M.
THURSDAY

For its fifth annual concert the Bach Cantata Club presents a programme of unusual musical interest . . .
Chorales and Motets by BACH · BYRD · PURCELL
G. Wallace Woodworth, Conductor

TICKETS $1. . . . . APPLY TO MISS M. GREENSLET
5 CHARLES RIVER SQUARE . . . . . OR HERRICK'S

At EMMANUEL CHURCH, 15 NEWBURY STREET

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet. After the poor man had gone away Verlaine sent the sonnet, the charm of which, Moore wrote, is that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an Archbishop of Persepolis."

Parsifal a vaincu les Filles, leur gentil
Babil et la luxure amusante—et sa pente
Vers la Chair de garcon Vierge que cela tente
D'aimer les seins légeres et ce gentil babil;

YE PUTNAM HOUSES
• • DANVERS, MASS. • •

The Lodge
42 Summer Street
Luncheon—Dinner
PHOEBE GRANTHAM

Tea House
Newburyport Turnpike
at Route 62
LUCELIA LACROIX

BEFORE AND AFTER THE CONCERT DINE AT
CAFÉ MINERVA
216 HUNTINGTON AVE. One block from Symphony Hall
Good Food and Service at Moderate Prices
Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.
The best of the kind MINERVA CAFETERIA Under management of
HOTEL MINERVA
HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of
THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for
PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for
COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Il a vaincu la Femme belle, au coeur subtil,
Etalant ses bras frais et sa gorge excitante.
Il a vaincu l'Enfer et rentre sous la tente
Avec un lourd trophée a son bras puéril,

Avec la lance qui perca la Flanc suprême!
Il a guéri le roi, le voici roi lui-meme,
Et prêtre du très Saint Trésor essentiel.

En robe d'or il adore, gloire et symbole,
Le Vase par où esplendit le Sang réel.
—Et, o ces voix d'enfants chantants dans la coupole!

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET
TEL. COMMONWEALTH 1814

MONEY for OLD JEWELRY

MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry

For Conference Tel. COMMONWEALTH 4500

Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

Anyone wishing to know the contemporaneous public opinion concerning "Parsifal" when it was produced in 1882, should read the compilation made by Wilhelm Tappert "Für und Wider" (Berlin, 1882). For extraordinary pamphlets and articles about the opera see essays of John F. Runsiman "Parsifal" and "Bayreuth in 1897"

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

The Gingerbread Tea Room

Ownership Management is now at

The Eliot Colonial Room

370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club

LUNCHEON .·. DINNER

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

SYMPHONY HALL

PRICE $6.00

renée longy

(Mme. Miquelle)

Pianist — Coach

(Director Longy School)
Since 1926 Major Faculty Curtis Institute of Music, Philadelphia

beginning June 15, course in score reading, solfège, transposition and general musicianship.

until June 1st, address:
317 So. 17th Street, Philadelphia, Pennsylvania

after June 1st, address:
Symphony Hall, Boston, Massachusetts

("Old Scores and New Readings") (London, 1899); Vernon Blackburn's "Parsifal: a mere Glimpse" ("The Fringe of an Art") (London, 1898); pages by George Moore in "John Norton" and in "Evelyn Innes"; pages about Kundry, "The Lance and the Grail" in Stéphane Valot's "Les Heroes de Richard Wagner" Études sur les Origines Indo-Europeennes des Legendes Wagneriennes; (Paris, 1903); the fourth chapter, "Der Parsifal und die Erotik in Wagner's Musik" of Hans Fuchs' "Richard Wagner" (Berlin, 1903); Edmund von Hagen's "Die Bedeuting des Morgenweckrufes" in R. Wagner's "Parsifal" (1882).

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

1
LIBERTY
SQUARE

BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

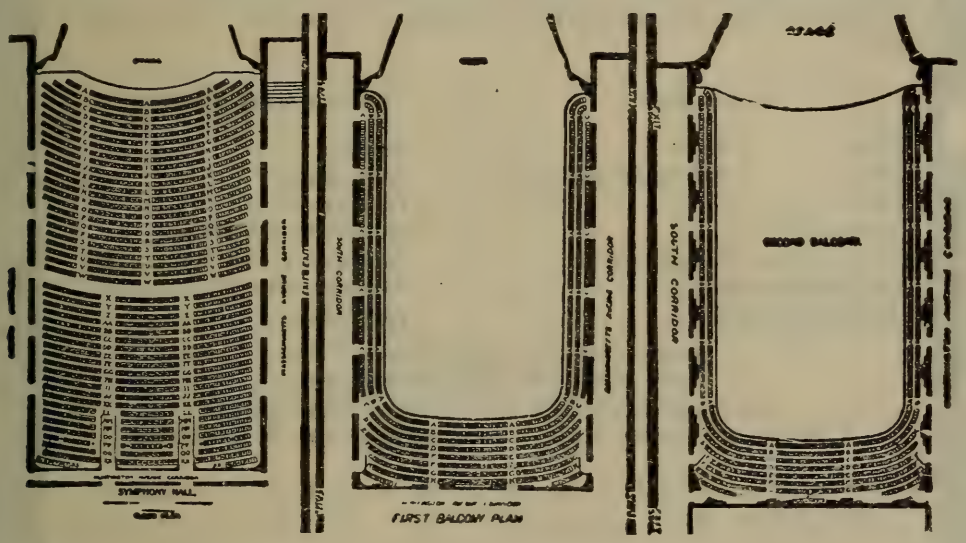
Telephone Circle 6404

·EDWARD·K·PERRY·CO·

·PAINTING & DECORATIVE FINISHES·

655 BEACON STREET ▼ BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465



TO OUR SYMPHONY SUBSCRIBERS

It is suggested that subscribers who for any reason find themselves unable to attend the Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Last season the Endowment Fund received over $7,000.00 from this source.

Kindly send tickets as early each week as convenient to the Boston Symphony Orchestra, Inc., Symphony Hall, Boston.

(If it is too late to mail the tickets, kindly telephone their location to Symphony Hall, Commonwealth 1492.)

NOTHING NEW UNDER THE SUN?

Yes, under the glorious sun of Maine, Students of the Fine Arts may pursue their studies directed by Artist-teachers and be refreshed by an ideal vacation.

Are you satisfied with your present knowledge and skill?

Do you wish to grow and develop in your Art?

The McMillan Vacation School of Fine Arts, George McMillan, Director, offers over a period of fourteen weeks—June 12 to September 16—the following advantages for study and recreation:

Private lessons in—

Piano
Violin
Cello
String Instruments
Voice
Harmony
Preparation in Repertoire
Student-Musicales
Artist-Concerts

Recreational Privileges—

Boating
Swimming
Fishing
Mountain Climbing
Sun Baths and Relaxation
Photography
Picnicking

Music classes in Elementary Theory
Art classes in Landscape Painting
Outdoor Sketching and Artistic Photography
Lectures on Technic, Interpretation and Teaching Material

Our vacation school is located on the largest of the Belgrade Lakes amidst hills, woods, and scenery of surpassing beauty.

It is our sincere desire to stimulate the enthusiasm of our students for their Art, to enlarge their knowledge and increase their skill, meanwhile providing a restful and happy vacation.

Students may enter at any time. Send for full descriptive catalogue.

THE MCMILLAN SCHOOL OF FINE ARTS

GEORGE MCMILLAN, *Teacher of Piano and Harmony,* DIRECTOR

Till May 15 address,
35 Orchard Place,
New Rochelle, N. Y.

Afterwards address,
Belgrade Lakes,
Maine.

Our winter session (21st consecutive season) extends over a period of thirty-three weeks—October 2nd to May 19th.

The School is located in a beautiful private residence-park within three miles of the New York City line.

Our services offered to talented students desiring sincere study of highest artistic standards.

Twenty-third Programme

FRIDAY AFTERNOON, APRIL 21, at 2.30 o'clock

SATURDAY EVENING, APRIL 22, at 8.15 o'clock

Markevitch . . . . . "Rebus," Ballet

Prélude.
Danse de **Pauvreté**.
Gigue des **Nez**.
Variations des **Pas**.
Fugue des **Vices**.
Parade.

Sibelius . . . . . Symphony No. 7, Op. 105

(In one movement)

Tchaikovsky . . . . . Symphony No. 5 in E minor, Op. 64

I. Andante; allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: (Andante maestoso), allegro vivace.

There will be an intermission after Sibelius' Symphony

A lecture on this programme will be given on Thursday, April 20, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Pension Fund Concert

Sunday Afternoon, April 30, at 3.30

(Closing concert of the Brahms Festival and of the Boston Symphony season)

BRAHMS' "A GERMAN REQUIEM"

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Assisted by

HARVARD GLEE CLUB
Dr. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

Jeannette Vreeland
Soprano

David Blair McClosky
Baritone

Seats now at box office, $2.50, $2, $1.50, $1 (no tax)

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

"The great world spins forever down the singing grooves of change"

—TENNYSON

When Mr. Wilhelm Gericke returned to take up his second term as conductor of the Boston Symphony Orchestra it was after an absence of nine years. He came back to learn that even in that short time conditions within the musical world could change with surprising rapidity. There was a decided difference in the players of the Orchestra. New faces looked at him instead of the familiar and trusted countenances he once knew. It did not take Gericke long to realize that he had new and none too malleable human material to shape to his liking. Then also he found that the audiences had changed. Their musical horizon had broadened. There was much sympathy with modern schools of music. His public no longer was satisfied by his conservative and classical programmes which had won such applause during his first term. There was no little complaint that his selections were too familiar and that the unfamiliar productions were too rarely repeated. But Gericke was quick to sense these things and as his engagement continued grumblings against his taste gradually abated until once more his public showed its approval by increased and enthusiastic attendance.

Changes have taken place so rapidly in recent years that many wills drawn prior to these changes now do not represent the wishes of the maker. We urge that you review your will and take all necessary steps to bring it up to date.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Title Page . . . . . Page 1065

Programme 1069

List of Subscribers to the Deficit and Endowment Funds . 1087

Analytical Notes by Philip Hale:

Markevitch . . . . "Rébus" Ballet 1070

Sibelius . . . Symphony No 7, Op. 105 1072

Tchaikovsky Symphony No. 5 in E minor, Op. 64 1076

Advance Programme 1105

Special Brahms Festival Announcements . . 1106-1107

Other Concert Announcements 1108–1109

Teachers' Directory 1110–1112

Personnel . . . . . Opposite page 1112

Chandler & Co.

Famous for Quality and Style for Over a Century

HATS in Clever Versions for the Successful Debutante as well as more Conservative Types!

Patou's hat with its fatigue crown made of that miraculous celtagal in one of its intriguing guises! Flower turbans that look as though they had just bloomed from Maria Guy's fine fingers are shown in exquisite colors with tiny nose veils! Talbot's Sailors with that little bit more height in their clever crowns are waiting to be matched to a tailleur!

$7.50 to $12.50 to $29.75 to $35.

Twenty-third Programme

FRIDAY AFTERNOON, APRIL 21, at 2.30 o'clock

SATURDAY EVENING, APRIL 22, at 8.15 o'clock

Markevitch . . . . . "Rebus," Ballet

Prélude.
Danse de **Pauvreté**.
Gigue des **Nez**.
Variations des **Pas**.
Fugue des **Vices**.
Parade.

(First performance in Boston)

Sibelius . . . . . Symphony No. 7, Op. 105

(In one movement)

Tchaikovsky . . . . . Symphony No. 5 in E minor, Op. 64

I. Andante; allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso), allegro vivace.

There will be an intermission after Sibelius' Symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

"Rébus," an Imaginary Ballet for Orchestra

Igor Markevitch

(Born at Kiev, Russia, on July 27, 1912; living at Paris)

Markevitch left Kiev at an early age to live for a time at Vevey, Switzerland. He met Alfred Cortot there, and was advised by him to make music his profession. He took lessons of Nadia Boulanger and Paul Dukas. Diaghilev became interested in him and ordered a ballet of him. This ballet was never written for Diaghilev soon afterward died.

"Rébus" has these movements: Prelude Dance, Gigue, Variations, Fugue, Parade. It was first performed in Paris under the composer's direction, December 15, 1931, at the Salle Gaveau with the players of The Orchestra Symphonique. Two chorales by Bach orchestrated by Schönberg, Stravinsky's "Sacre du Printemps," and Satie's "Parade." The first performance in the United States was by the Boston Symphony Orchestra on April 6, 1933.

Mr. Lawrence Gilman in his review published in the *New York Herald Tribune* the next morning wrote that "Rébus," the title was Igor's little joke: "It is really a symphonic suite for orchestra in half a dozen movements. There is a 'Prélude,' then comes a 'Danse

Executor and Trustee under Wills
Trustee under Living Trusts
Trustee under Life Insurance Trusts
Agent and Custodian of Securities
Checking Accounts and Time Deposits

Harris Forbes Trust Company
HARRIS FORBES BUILDING
24 FEDERAL STREET, BOSTON

de Pauvreté,' a 'Gigue des Nez,' 'Variations des Pas,' 'Fugue des Vices,' and a final 'Parade.' The titles are another joke of Igor's. For if you run together the last words of the second, third, fourth and fifth titles, they become, with a little Russian dressing, the French proverb: 'Pauvreté n'est pas vice.' "

Among his works are a piano concerto, which was written for Diaghilev in 1929 and performed at Covent Garden, London, in the course of a ballet, the composer the pianist. *Cantante* for soprano, male choir, and orchestra (Théâtre Pigalle, Paris, May, 1930). Concerto Grosso for orchestra (for 46 solo instruments). Sérénade* for violin, clarinet, and bassoon (1931). Partita for piano (Marcelle Meyer) and small orchestra, Galop for piano and wind instruments, for the vicomte de Noailles's concert at Hyères.

Virgil Thomson wrote an entertaining article about Markevitch for *Modern Music* (New York, November–December, 1932).

*This Sérénade was performed in New York on December 8, 1931 by the Chamber orchestra conducted by Nicolas Slonimsky.

FOR INSTRUMENTAL ENSEMBLES—
PIECES IN SHORTER FORMS

SCHMIDT'S COLLECTION OF SHORT TRIOS
for violin, 'cello and piano

D'ALMEYDA, Menuett in G
FRIML, Twilight
LEVENSON, Prière
(*Schmidt's Educational Series No. 325*)
MacDOWELL, Nautilus
MOSZKOWSKI, Dawn in the Forest
RISHER, Mazurka
Complete $1.25 net

The above also published separately, as are the following:

Net

BORIS LEVENSON
Op. 43, No. 2. Minuet in G ..... .75

EDWARD MacDOWELL
To the Sea ..... .60
From a Wandering Iceberg ..... .60
A.D. 1620 ..... .75

Net

EDWARD MacDOWELL (Continued)
Starlight ..... .60
Song ..... .75

ANNA PRISCILLA RISHER
Valse Lente ..... .75
Berceuse ..... .75
From the West ..... .75
Andante Religioso ..... .75

DUO CONCERTANTE
by FRANZ DRDLA, Op. 200
For violin, 'cello and piano (or for for violin and piano)
A brilliant and effective number in one movement, dedicated to Fritz Kreisler.
Price $1.00 net

TO A WILD ROSE
by EDWARD MacDOWELL
For four violins, 'cello and piano. May also be played by one, two, or three violins and piano. 'Cello **ad lib.** with all combinations.
Price 75 cents net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

SYMPHONY NO. 7 (IN ONE MOVEMENT), OP. 105 . . JAN SIBELIUS

(Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

It has been said that this symphony, published in 1925, was composed with the view of producing it under the direction of the composer at an English Music Festival. Sickness prevented his going to England.

The symphony was performed in Philadelphia by the Philadelphia Orchestra, Mr. Stokowski conductor, on April 3, 1926. It is scored for wood-wind (in pairs), four horns, three trumpets, three trombones, kettledrums, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra on December 13, 1926, Dr. Koussevitzky conductor. There was a second performance on January 30, 1931.

The first performance in New York was by the Boston Symphony Orchestra on January 9, 1927.

There is no designation of key. The opening measures are in A minor; the ending is in C major.

The first section is a sombre Adagio. It opens with an ascending scale, 3-2 time for the strings. This is the basic theme of the symphony, appearing as a whole, in fragments, or inverted. A lyric

DITSON PUBLICATIONS Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

theme follows, C major, for violas (divided) and violoncellos. The violins join later. There is a melody, somewhat like a chant for a solo trombone. This later assumes marked importance. The pace grows faster, until it is Vivacissimo, C minor. Mr. Gilman, in his lucid notes for the Philadelphia Programme Book, finds that the subject now announced by the strings "recalls the mood of the Scherzo of Beethoven's 'Eroica.'" The Adagio tempo recurs, as does the trombone theme, which the brass section enlarges. Change in tempo; Allegro molto moderato.

There is a new motive, C major, 6-4, simple, in folk manner; still another motive with wood-wind "doubled in pairs, playing in thirds, fifths and sixths." The development is for strings and wind.

Vivace, E-flat major. Antiphonal measures for strings and wood-wind.

"The tempo becomes Presto, the key C major. The strings, divided in eight parts, begin a mysteriously portentous passage, at first *ppp*, with the violas and violoncellos defining an urgent figure against a reiterated pedal G of the violins, basses, and timpani. A crescendo, rallentando, is accompanied by a fragment of the basic scale passage,

Hurwitch Bros.

Twenty Newbury Street,
Boston

"A Print Ensemble"

. . . very high in the mode for spring and summer we present the silk jacket suit in many versions for both daytime and evening wear . . .

priced from twenty-nine fifty

in augmentation, for the horns. The tempo is again adagio; and now the chant-like C major theme is heard once more from the brass choir, against mounting figurations of the strings. There is a climax, *ff*, for the whole orchestra. The strings are heard alone, largamente molto, in an Affettuoso of intense expression. Flute and bassoon in octaves, supported by soft string tremolos, sing a plaint. The strings, dolce, in syncopated rhythm, modulate through seventh chords in A-flat and G to a powerful suspension, fortissimo, on the tonic chord of C major; and this brings to a close the enigmatic, puissant, and strangely moving work"—(LAWRENCE GILMAN).

*
* *

"Sibelius's seventh symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject—a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of

THERE ARE TWO TYPES OF DEPENDENCY:

ECONOMIC—which comes from lack of money
SOCIAL—which comes from lack of inner self-reliance

To be prepared for both, one must start years before either event normally would occur.

Two of the finest instruments by which to effect Economic Independence are ENDOWMENT INSURANCE AND ANNUITIES.

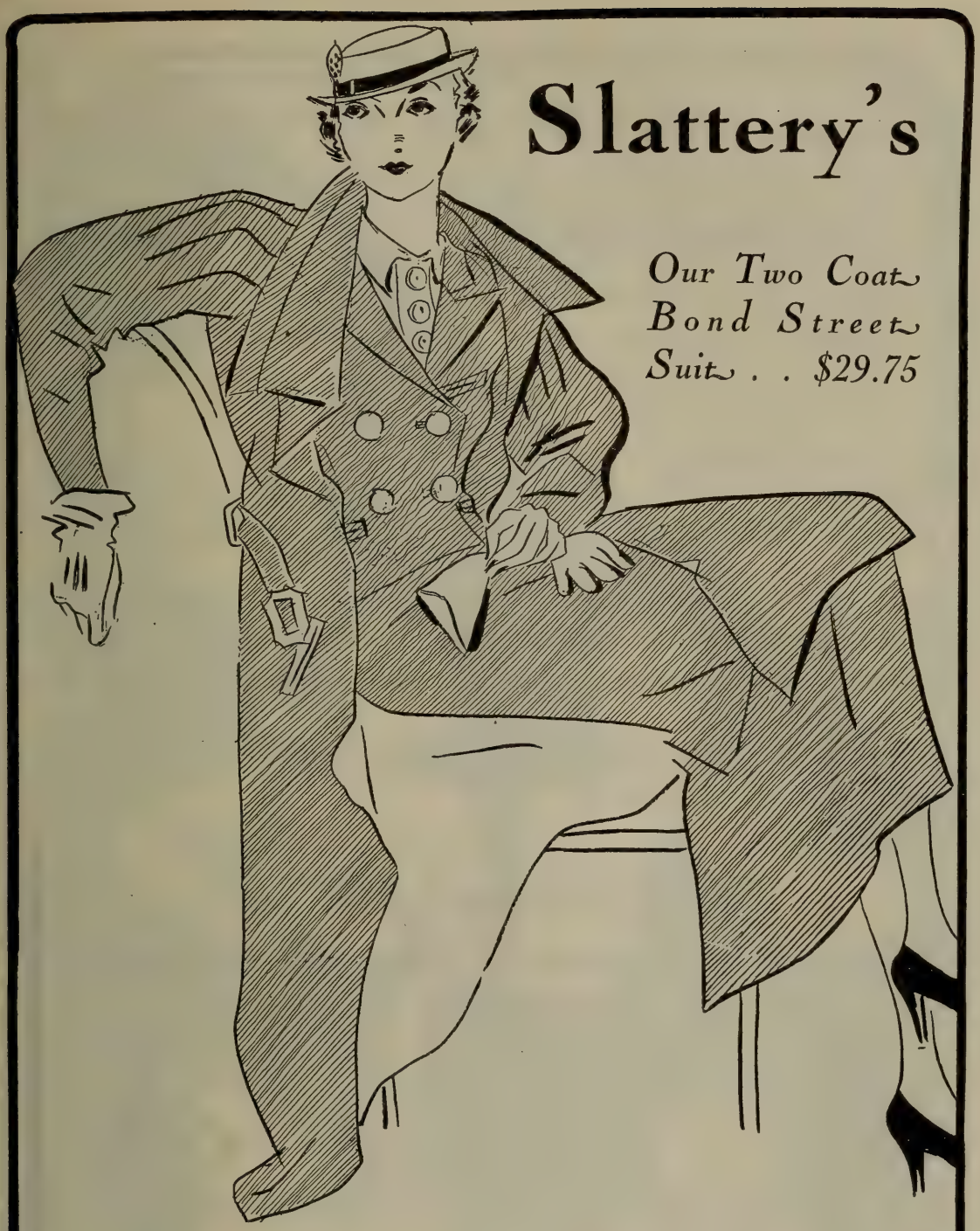
The adoption of a hobby of collecting something—and the habit of reading good literature—are two sound methods which replace the usual desires in elderly people to live the lives of their children.

Send for my leaflet, "THEY SAY ANNUITANTS NEVER DIE."

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON



IT's a Slattery Suit Year!

See hundreds of Slattery's Q suits before you decide! (Q stands for quality, of course!) Our new Suit Shop has the whole picture for you. We've 75 Styles to choose from . . . each one a gem of its kind, and each one with its own promise of service as well as smartness because the Slattery label comes with it!

On Our Bright Fifth Floor!

economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost—the world of classical antiquity."—CECIL GRAY.*

SYMPHONY NO. 5, IN E MINOR, OP. 64 . PETER ILJITSCH TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolov-

*"Sibelius," by Cecil Gray, London, 1931.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

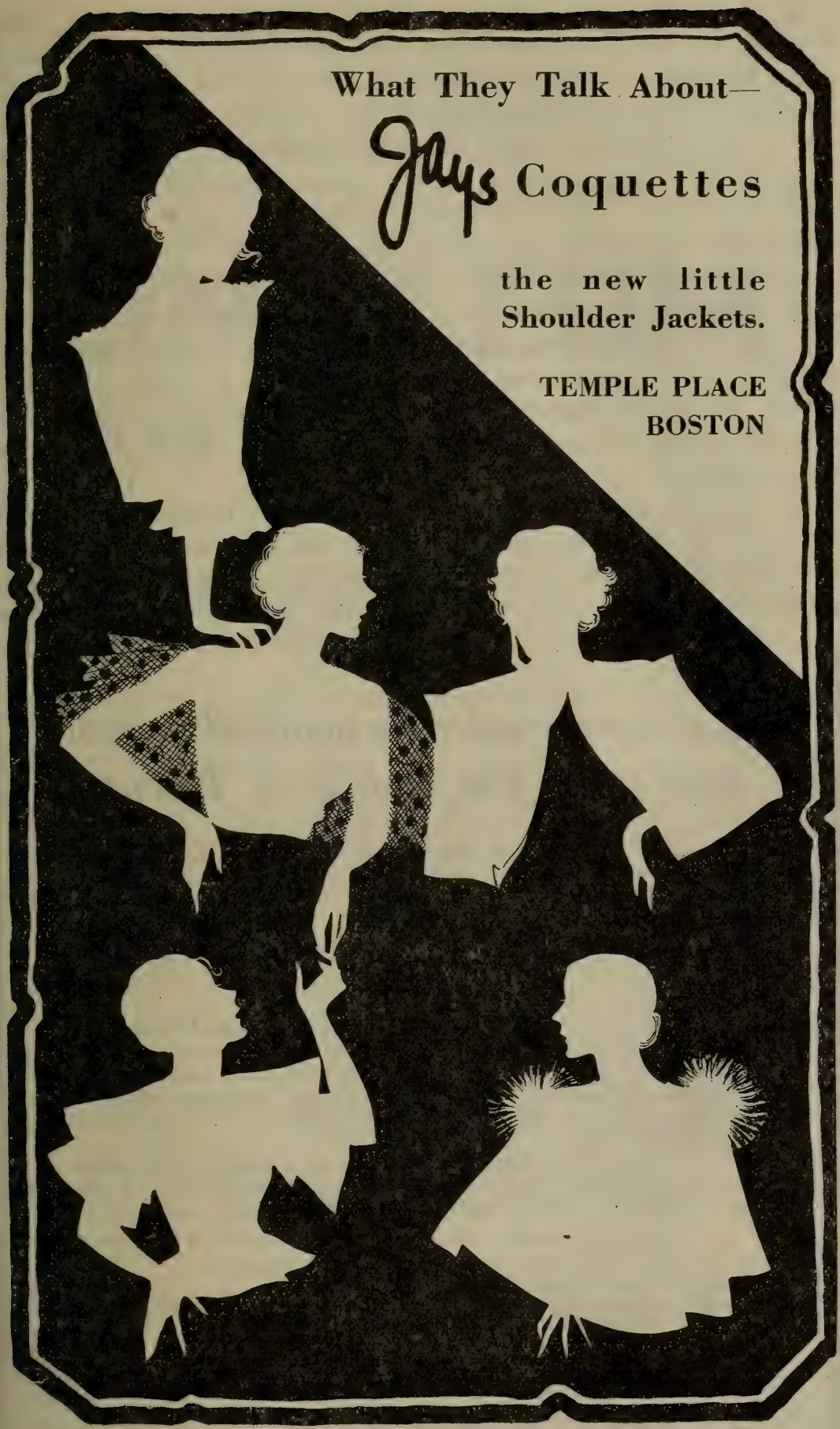
The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME


What They Talk About—
Jays Coquettes
the new little
Shoulder Jackets.
TEMPLE PLACE
BOSTON

skoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written

I never earned more than $2,000 a year
and now I'm going to Europe!

"All my life I've kept my nose to the grindstone. My knowledge of foreign lands comes only from books, lectures, magazines and from talking with my more fortunate sister and brother neighbors.

"And now *I'm* going to Europe.

"Nothing can stop me—

"Money?

"Oh, that's all settled and guaranteed by one of the strongest and most conservative financial institutions in the world. For a good many years I have been setting aside small amounts through a plan offered by The Equitable Life Assurance Society of the United States, and now it is commencing to pay me the income it promised."

The details are yours for the asking. Why not get the facts so that you, too, can make your plans for the future? A coupon is attached. Sign, clip and mail. Do it now before you forget it!

THE EQUITABLE LIFE ASSURANCE SOCIETY OF THE U. S.
393 Seventh Avenue, New York, N. Y.
Please send me without obligation a copy of your booklet "ANNUITIES DESCRIBED" by R. O. Walter of Boston.

Name..... Age.....

Address.....

.....

"The Linoleum House of New England"

BUY
LINOLEUM
NOW!

At this season, homes often seem drab. There is a natural desire to bring Spring freshness and beauty inside the house. And linoleum does it.

Moreover, economic conditions have brought about a level of prices so unnaturally low that they cannot last. There is no reason for delaying the purchase of linoleum—and there is every reason for purchasing now.

Pray stocks are the largest in New England. As importers, jobbers, contractors and retailers, Pray can offer lower prices than elsewhere.

Charge Accounts
or
Deferred Payments

John H. Pray & Sons Co.

646 Washington St., opp. Boylston

myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my

$10.75

The "Garbo" Tie

A different 4-eyelet model in black, brown, blue, gray or beige kid.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

A FUR CAPE 'round your shoulders is an indisputable sign of fashion this year. At Stearns' you may select capes in mole, caracul, black, kaffa or gray kid, lapin, white galyac, white ermine, fox, and flying squirrel, from $20 to $89.50, according to the size and the type of fur. Cape sketched is $69.50. Sixth floor.

R. H. STEARNS CO.

works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There

IF IT'S FURS,
OR FUR STORAGE

Where in all New England is there a name that means as much as ours?

Lamson and Hubbard

304 Boylston at Arlington Streets

phone, KENmore 5350

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

At the lowest price in 14 years, a

STEINWAY GRAND PIANO can now

be had on amazingly easy terms

When you give your child a Steinway piano, you have already led him well within the gates of the most adventurous world he will ever know . . . a world which will never disappoint or disillusion him . . . which, all his life, will offer an abiding and untroubled sanctuary. And if you have ever planned to own a Steinway, buy it now. *Not in fourteen years* has the price been so low as this new figure of $1225. And we do not anticipate that it will be so again within another generation. Nor can we promise that this price will be retained beyond our present supply of pianos . . . which, much as we regret it, is sharply limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

Investment Counsel—the first step in making a SOUND INVESTMENT

Information on request

William H. Coburn & Co.

68 Devonshire Street

BOSTON

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) . .	45,097.10
Balance needed	$22,454.61

Endowment fund	$362,577.22
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orch by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W
Davenport, Mrs. George
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith
Eustis, Mrs. Augustus H
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabe
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

xceed its income. These concerts are made possible only he operating deficit. A list of those who have subscribed

bes, Mrs. Ralph E.
ness, Mrs. Arthur A.
ncis, Mrs. George H.
nk, Jerome D.
nch, Mrs. Allen
nch, Miss Katharine
st, Mr. and Mrs. Donald McKay
st, Horace W.
thingham, Dr. and Mrs. Langdon
hingham, Mrs. Louis A.

e, Mrs. Homer
dner, Miss Edith F.
dner, Miss Ethel R.
niss, Mrs. Freeman H.
tt, Miss Elizabeth M.
on, Mrs. W. A.
E. Howard
ard, Heinrich
on, Mrs. K. H.
ert, Miss Helen C.
rd, Miss Rosamond
rist, Olive B.
Miss Ellen A.
ore, Mrs. G. L.
, Mrs. Edwin, Sr.
lwin, Mr. and Mrs. Frederic S.
d, Miss Eleanore P.
field, Dr. G. Philip
din, Miss Isabella
es, Miss Lavinia R.
, Reginald
, Mrs. Russell
ough, Mrs. Chester N.
nough, Mrs. Henry V.
th, Miss Josephine
ier, Mrs. E. A.

Mrs. George A.
Mrs. H. S.
owell, Miss Emily
owell, Mr. and Mrs. N. Penrose
ilton, Miss Ruth W.
lin, Miss Jenny L.
ling, Emor H.
non, Miss Lilian
iman, Mrs. Henry I.
well, Miss Mary A.
wood, Mrs. Sydney
rouck, Miss Mary K.
ell, Mrs. Clarence G.
ins, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden
Kelly, Mrs. Fitzroy

Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs. Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Newberry, John S., Jr.

Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.

Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.

Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.

Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott

Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.

Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.

Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A
Warren, Mrs. George E.

Beal, Miss Ida G.
Davis, Mrs. Livingston
Duncan, Mrs.
Elms, Miss Florence G.

Hatfield, Dr. and Mrs. Hugh K.
Hunneman, Miss Ida
Kaufman, In Memory of Mitchell B.

Loeffler, Mrs. C. M.
Morss, Mrs. Henry A.
Wadsworth, Mrs. Eliot

Bigelow, Miss Mary C.
Clapp, Miss Helen

Hammond, Franklin T.
Hoyle, Alexander E.

Sears, Mrs. Montgomery

Dwight, Richard W.

Killiam, Miss Mary Elizabeth

Roberts, Mrs. Coolidge S.

Baxter, Miss Katharine F.
Harrington, Mrs. Francis B.

Phillips, Mr. and Mrs. John C.

Thayer, Mrs. William H.

Ferrin, Mrs. Dana H.
Jackson, Mrs. Delbert L.
Morse, Miss Leonice S.

Paine, Louise F., Jr.
Raymond, Mr. and Mrs. Franklin F.

Strickland, Miss Mary
Ware, Miss Mary Lee

New Subscribers to April 14, 1933

Ayer, Mrs. James B.
Kinsley, Mrs. James D.

Price, Joseph M., New York
Thayer, Mrs. John E.

Woodworth, Miss Minnie B.

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.

Fay A. D.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

*
* *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

HOTELS OF DISTINCTION

The PLAZA
Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.
FRED STERRY, President
JOHN D. OWEN, Manager

COPLEY-PLAZA
Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.
ARTHUR L. RACE
Managing Director

knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a

COLD STORAGE FOR FURS
. . . We will take care of your furs
Call for and deliver, clean and store them in
DRY COLD STORAGE
. . . In fact, handle your furs in truly expert furrier's way.

Now showing a beautiful collection of capes, scarfs and jackets for spring wear

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

* * *

Mr. Ernest Newman views Tchaikovsky as our contemporary, "Much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the

BOSTON

THE
CARRY-ON SHOP
65 CHARLES STREET
BOSTON

CAPITOL 7219

IMPORTED KNITTING YARNS

DOLL & RICHARDS
SELECTED PAINTINGS AND WATER COLORS
ETCHINGS AND COLOR PRINTS
EXPERT RESTORATION OF PAINTINGS
CORRECT FRAMING
138 NEWBURY STREET BOSTON

ELIZABETH G. FORBES, Inc.
CORSETRY AND UNDERWEAR
LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS
BEST QUALITY
REASONABLE PRICE
420 BOYLSTON ST.

manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagina-

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

The Gingerbread Tea Room

Ownership Management is now at

The Eliot Colonial Room

370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club

LUNCHEON .·. DINNER

·EDWARD·K·PERRY·CO·

·PAINTING & DECORATIVE FINISHES·

655 BEACON STREET ▼ BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

tion in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the

Local and Suburban Service

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth move-

BACH CANTATA CLUB

CONCERT

◆

MAY 4TH
At 8.30 P.M.
THURSDAY

For its fifth annual concert the Bach Cantata Club presents a programme of unusual musical interest . . Chorales and Motets by BACH · BYRD · GIBBONS

G. Wallace Woodworth, Conductor

TICKETS $1. . . . . APPLY TO MISS M. GREENSLET 5 CHARLES RIVER SQUARE . . . . . OR HERRICK'S

At EMMANUEL CHURCH, 15 NEWBURY STREET

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

ment contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the

YE PUTNAM HOUSES
• • DANVERS, MASS. • •

The Lodge
42 Summer Street
Luncheon—Dinner
PHOEBE GRANTHAM

Tea House
Newburyport Turnpike
at Route 62
LUCELIA LA CROIX

BEFORE AND AFTER THE CONCERT DINE AT
CAFÉ MINERVA
216 HUNTINGTON AVE. One block from Symphony Hall
Good Food and Service at Moderate Prices
Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.
The best of the kind MINERVA CAFETERIA Under management of
HOTEL MINERVA
HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of
THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST. DUNSTAN EDITION OF SACRED MUSIC

Depot for
PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for
COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

MONEY for OLD JEWELRY

MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry

For Conference Tel. COMMONWEALTH 4500

Studio { MYLES STANDISH HOTEL BAY STATE ROAD & BEACON ST.

PENNELL GIBBS & QUIRING CO. 203-5 CLARENDON ST. INTERIOR DECORATORS

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

SYMPHONY HALL

PRICE $6.00

renée longy

(Mme. Miquelle)

Pianist — Coach

(Director Longy School)
Since 1926 Major Faculty Curtis Institute of Music, Philadelphia

beginning June 15, course in score reading, solfège, transposition and general musicianship.

until June 1st, address:
317 So. 17th Street, Philadelphia, Pennsylvania

after June 1st, address:
Symphony Hall, Boston, Massachusetts

figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

Boston University Summer Session

JULY 5 to AUGUST 12, 1933

Offers a wide variety of courses. Of special interest to readers of this Program are the courses in Advanced Harmony; Music Appreciation; Modern Music; Sight Singing; High School Choral, Instrumental, and Applied Music; Ministry of Hymns in Life and Worship; Choir Directorship; Harmony, School Music, Piano Class, and Music Appreciation Methods.

For further information, address:

T. EVERETT FAIRCHILD, Director

688 Boylston Street, Boston, Massachusetts

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET

TEL. COMMONWEALTH 1814

reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

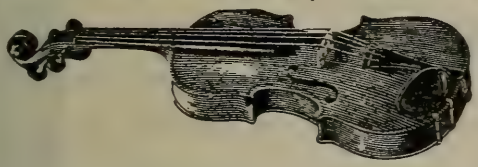
Telephone Circle 6404

1 LIBERTY SQUARE

BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

WEEMAN, BEAL & HOLMBERG



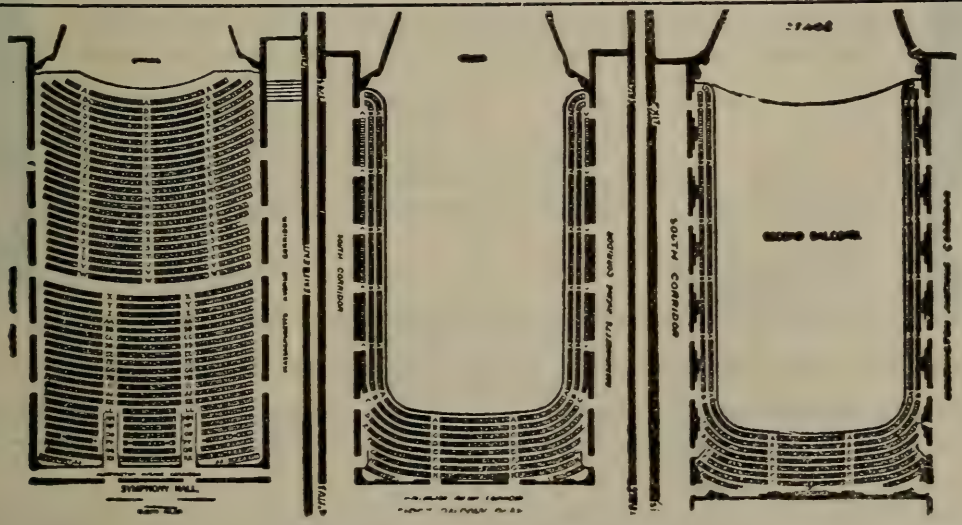
. . IMPORTERS . .

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

BOSTON

Telephone Connection



NOTHING NEW UNDER THE SUN?

Yes, under the glorious sun of Maine, Students of the Fine Arts may pursue their studies directed by Artist-teachers and be refreshed by an ideal vacation.

Are you satisfied with your present knowledge and skill?

Do you wish to grow and develop in your Art?

The McMillan Vacation School of Fine Arts, George McMillan, Director, offers over a period of fourteen weeks—June 12 to September 16—the following advantages for study and recreation:

Private lessons in—

Piano
Violin
Cello
String Instruments
Voice
Harmony
Preparation in Repertoire
Student-Musicales
Artist-Concerts

Recreational Privileges—

Boating
Swimming
Fishing
Mountain Climbing
Sun Baths and Relaxation
Photography
Picnicking

Music classes in Elementary Theory
Art classes in Landscape Painting
Outdoor Sketching and Artistic Photography
Lectures on Technic, Interpretation and Teaching Material

Our vacation school is located on the largest of the Belgrade Lakes amidst hills, woods, and scenery of surpassing beauty.

It is our sincere desire to stimulate the enthusiasm of our students for their Art, to enlarge their knowledge and increase their skill, meanwhile providing a restful and happy vacation.

Students may enter at any time. Send for full descriptive catalogue.

THE MCMILLAN SCHOOL OF FINE ARTS

GEORGE MCMILLAN, *Teacher of Piano and Harmony,* DIRECTOR

Till May 15 address,
35 Orchard Place,
New Rochelle, N. Y.

Afterwards address,
Belgrade Lakes,
Maine.

Our winter session (21st consecutive season) extends over a period of thirty-three weeks—October 2nd to May 19th.

The School is located in a beautiful private residence-park within three miles of the New York City line.

Our services offered to talented students desiring sincere study of highest artistic standards.

TWENTY-FOURTH PROGRAMMES
INCLUDED IN THE
BRAHMS FESTIVAL

FRIDAY AFTERNOON, APRIL 28, at 2.30 o'clock

PROGRAMME

Overture, "Tragic," Op. 81

Concerto for Pianoforte No. 1 in D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

SOLOIST
OSSIP GABRILOWITSCH

SATURDAY EVENING, APRIL 29, at 8.15 o'clock

PROGRAMME

Academic Festival Overture, Op. 80

Concerto No. 2, in B-flat major for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOIST
OSSIP GABRILOWITSCH

A lecture on these programmes will be given on Thursday, April 27, at 5.15 o'clock in the Lecture Hall, Boston Public Library

---

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Pension Fund Concert

Sunday Afternoon, April 30, at 3.30

(Closing concert of the Brahms Festival and of the Boston Symphony season)

BRAHMS' "A GERMAN REQUIEM"

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

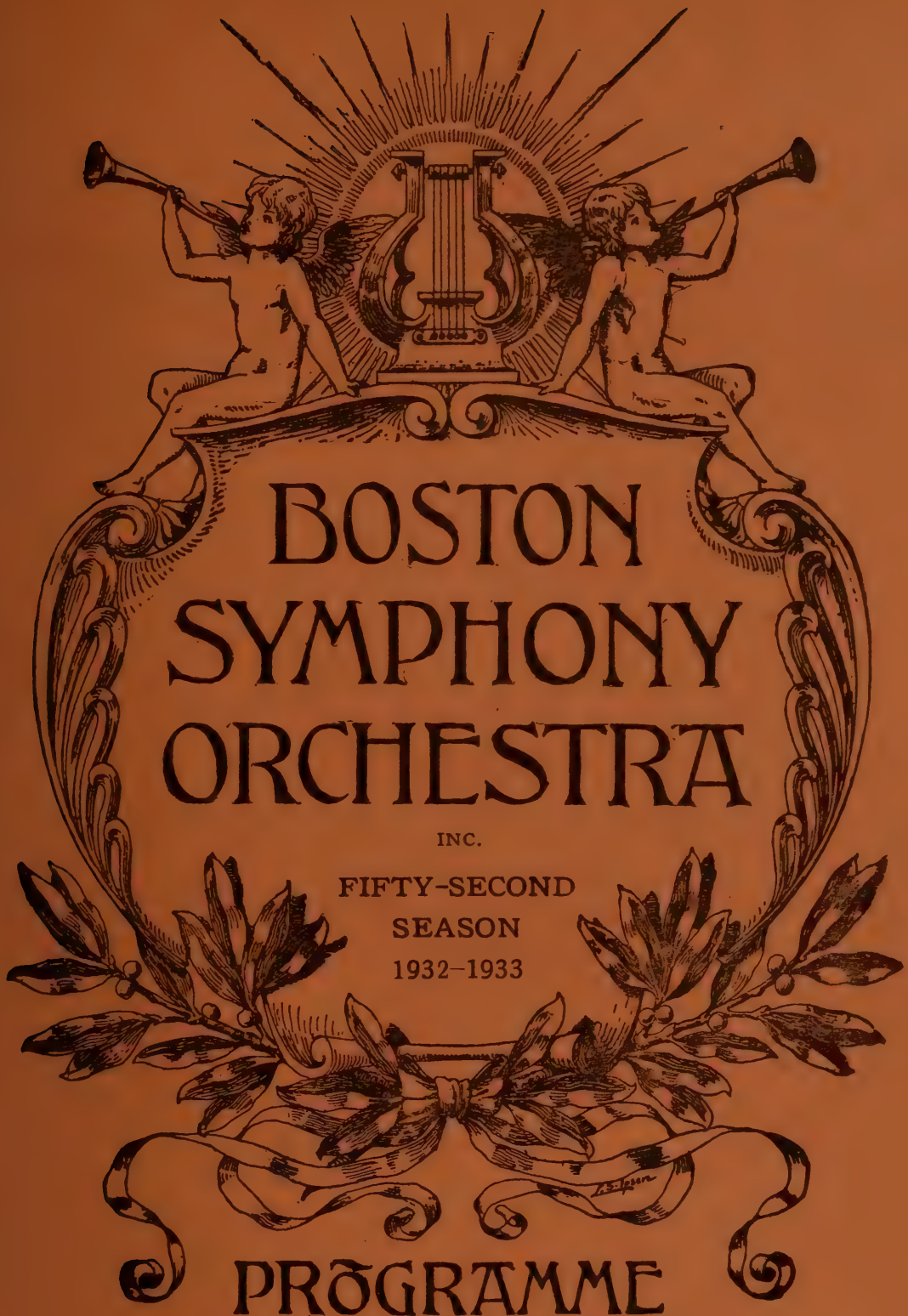
Assisted by

HARVARD GLEE CLUB
Dr. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

Jeannette Vreeland
Soprano

David Blair McClosky
Baritone



BRAHMS FESTIVAL

Our Knitting-Yarn Corner is a Beehive of Activity

The busy needles of knitting enthusiasts click merrily under the watchful eye of our expert instructess.

Sweaters, capes, suits, coats, everything from afghans to hats and bags take form here where there is a wide range of Fleischer yarns, known for their style, lightness and long wearing quality.

New stitches and styles present no difficulties here for the willing skill of our instructess, whose help by the way is entirely free to our customers, quickly solves any problems. You'll enjoy this new practical pastime.

Conveniently located on Street Floor

T. D. WHITNEY COMPANY

Temple Place and West Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programmes

BRAHMS FESTIVAL

APRIL 26, 27, 28, 29, 30, 1933

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

THE OLD GIVES WAY
to the NEW

It was during Gericke's second term as conductor of the Boston Symphony Orchestra that Music Hall was quitted for the newly completed Symphony Hall. The last Symphony Concert given there was on April 28, 1900. Boston's best music had been heard there for fifty years, and for nineteen of them it had been the home of the Boston Symphony Orchestra. The happy memories of those fifty years of triumphs included the concerts of the Musical Fund Society, the Handel and Haydn, the Germanians, the Harvard Musical Society and countless artists. Yet it was far easier for Boston's music lovers to reconcile themselves to the passing of the venerable and beloved Music Hall, knowing as they did that in the autumn they would reassemble in a far statlier "mansion." On October 15, 1900, Symphony Hall opened for its first concert. Mr. Higginson himself came to the platform to welcome the audience. "Whether this hall," Mr. Higginson said in closing, "can ever give so much joy to our people as the old Music Hall, no one can tell." But on looking back over the years upon the achievements of the Boston Symphony Orchestra and the very great pleasure that Boston audiences have had in Symphony Hall, it clearly appears that the new hall has given its audiences no less joy than the old.

★ ★ ★

In the organization of Old Colony Trust Company are men old in experience and responsibility with younger men absorbing their wisdom and their traditions. This gives the services of Old Colony as Executor and Trustee an enduring character which is so essential to successful property management.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

CONTENTS

Frontispiece ..... Page 1116

Title Pages 1113–1117

Programmes 1119–1120–1121–1122–1123

List of Subscribers to the Deficit and Endowment Funds 1148

Analytical Notes by Philip Hale:

- Variations on a Theme by Haydn 1124
- Concerto for Violin and Violoncello 1125
- Symphony No. 4, in E minor 1127
- Quintet for Clarinet and Strings 1136
- Songs 1138
- Liebeslieder 1139
- Quartet for Pianoforte and Strings 1142
- "Tragic" Overture 1142
- Concerto No. 2 for Pianoforte 1144
- Symphony No. 2 in D major 1153
- Academic Festival Overture 1155
- Concerto No. 1 for Pianoforte 1158
- Symphony No. 1 in C minor 1160
- A German Requiem 1162

List of Works Performed this Season at the Friday Afternoon and Saturday Evening Concerts 1165

List of Works Performed this Season at the Monday Evening and Tuesday Afternoon Concerts 1173

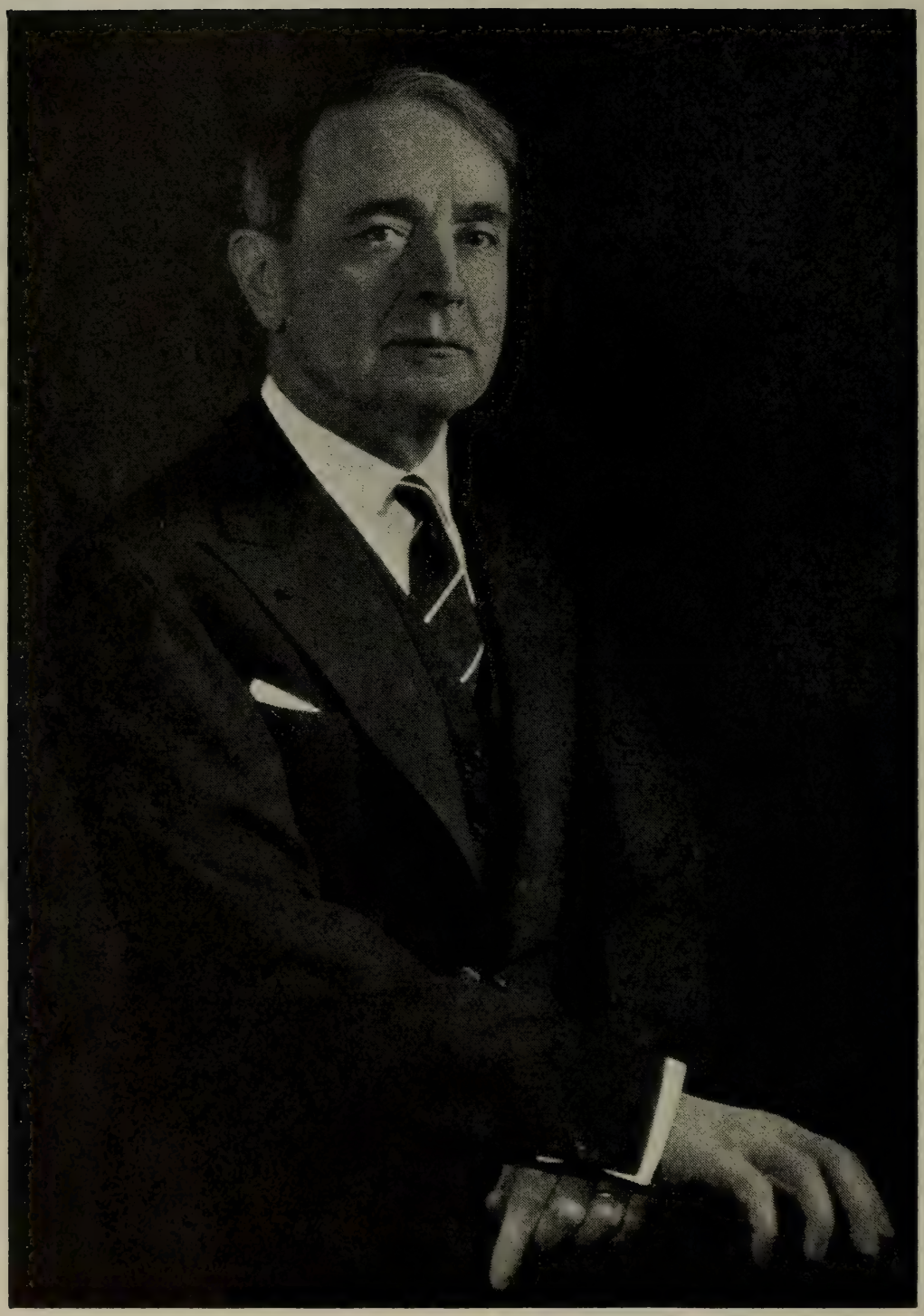
Announcement for Next Season 1177

Pops Announcement 1178

Other Concert Announcements 1179–1181

Teachers' Directory 1182–1184

Personnel ..... Opposite page 1184



Dr. SERGE KOUSSEVITZKY

SYMPHONY HALL - - - - - - BOSTON

April 26, 27, 28, 29, 30, 1933

BRAHMS FESTIVAL

Commemorating the Centenary of the Birth of
Johannes Brahms

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Assisted by

HARVARD GLEE CLUB
Dr. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

OSSIP GABRILOWITSCH
Piano

JEANNETTE VREELAND
Soprano

DAVID BLAIR McCLOSKY
Baritone

RICHARD BURGIN
Violin

JEAN BEDETTI
Violoncello

ROBERT GUNDERSEN, Violin

JEAN LEFRANC, Viola

VICTOR POLATSCHEK, Clarinet

JESÚS MARÍA SANROMÁ, Piano

Chandler & Co.

Famous for Quality and Style for Over a Century

The Rougher the STRAW
The Smarter your HAT

Scores of
New Models

$5

Mat surfaced, rather loosely woven straws are strictly, dashingly tailored in sailors with cleverly stitched bands that tie pertly! Again they are stunning in hats with crowns slightly crushed in front and brims swooped a bit low over one eye! Lacy hair braid swirls out in shoulder-wide brims on hats with small, close crowns, banded in crisp white organdie! Big brimmed, little brimmed, sailor or garden-party types . . . these hats are marvelously smart and most unusual at $5!

STREET FLOOR

PROGRAMME

WEDNESDAY EVENING, APRIL 26, at 8.15

Variations on a Theme by Haydn, Op. 56a

Concerto for Violin and Violoncello with Orchestra, in A minor, Op. 102

I. Allegro.
II. Andante.
III. Vivace non troppo.

Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

SOLOISTS

RICHARD BURGIN
JEAN BEDETTI

There will be an intermission after the concerto

PROGRAMME

THURSDAY AFTERNOON, APRIL 27, at 2.30

Quintet for Clarinet and Strings in B minor, Op. 115

I. Allegro.
II. Adagio.
III. Andantino.
IV. Presto non assai.

(Victor Polatschek, Richard Burgin, Robert Gundersen, Jean Lefranc, Jean Bedetti)

Songs: "Liebestreu"
"Das Mädchen spricht"
"So Willst du des Armen"
"Wir wandelten"
"Der Schmied"

(Jeannette Vreeland)
(Helen Ernsberger, Accompanist)

Liebeslieder Waltzes, for Pianoforte Duet and four vocal parts, Op. 52 and 65

(Small Chorus from the Harvard Glee Club and the Radcliffe Choral Society
Pianists: Dr. Archibald T. Davison and G. Wallace Woodworth)

Quartet for Piano and Strings, in G minor, Op. 25

I. Allegro.
II. Intermezzo: Allegro ma non troppo.
III. Andante con moto.
IV. Rondo alla Zingarese.

(Jesús María Sanromá, Richard Burgin, Jean Lefranc, Jean Bedetti)

STEINWAY PIANO USED

.....1933

To E. B. Dane, *Treasurer,*
6 Beacon Street,
Boston, Massachusetts.

I hereby subscribe $.....to the deficit of the Boston Symphony Orchestra, Inc.

.....

PROGRAMME

FRIDAY AFTERNOON, APRIL 28, at 2.30

Overture, "Tragic," Op. 81

Concerto No. 2, in B-flat major for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

SOLOIST

OSSIP GABRILOWITSCH

STEINWAY PIANO USED

There will be an intermission after the concerto

PROGRAMME

SATURDAY EVENING, APRIL 29, at 8.15

Academic Festival Overture, Op. 80

Concerto for Pianoforte No. 1 in D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOIST

OSSIP GABRILOWITSCH

STEINWAY PIANO USED

There will be an intermission after the concerto

PROGRAMME

SUNDAY AFTERNOON, APRIL 30, at 3.30

(PENSION FUND CONCERT)

A GERMAN REQUIEM, for Solo Voices, Chorus and Orchestra, Op. 45

I. Chorus.
II. Chorus.
III. Baritone Solo and Chorus.

IV. Chorus.
V. Soprano Solo and Chorus.
VI. Baritone Solo and Chorus.
VII. Chorus.

HARVARD and RADCLIFFE CHORUSES

SOLOISTS

JEANNETTE VREELAND, Soprano
DAVID BLAIR McCLOSKY, Baritone

Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a
Johannes Brahms

(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

At Bonn in August, 1873, Brahms with Clara Schumann played to a few friends the Variations on a Theme by Haydn in the version (Op. 56b) for two pianofortes.

It is not definitely known whether the orchestral version or the one for two pianofortes was the earlier. The orchestral stands first in thematic catalogues of Brahms's compositions, but the pianoforte version was published first—in November, 1873. The probability is that the orchestral version was the first. The autograph manuscript of Op. 56b is dated at the end "Tutzing July 1873."* It was in November, 1870, that C. F. Pohl showed Brahms the compositions of Haydn to which reference will be made later: an Andante from a symphony and the Chorale that gave Brahms his theme. Kalbeck believed that the score of Haydn's Chorale put Brahms in mind of the excellent wind choir of the Detmold Court Orchestra, and the

*The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose Inn in half a night.

Executor and Trustee under Wills
Trustee under Living Trusts
Trustee under Life Insurance Trusts
Agent and Custodian of Securities
Checking Accounts and Time Deposits

Harris Forbes Trust Company
HARRIS FORBES BUILDING
24 FEDERAL STREET, BOSTON

thought of the Vienna Philharmonic Orchestra gave him greater desire to write an orchestral work.

The theme is taken from a collection of divertimenti for wind instruments by Haydn. In the original score it is entitled "Chorale St. Antoni." The divertimento in which this theme occurs is in B-flat major; it is composed for two oboes, two horns, three bassoons, and a serpent. For the third bassoon and the serpent Brahms substituted a double-bassoon. The divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908. As then played, it consisted of a lively Introduction, the "Chorale Sancti Antonii," a Minuetto, and a Rondo. It was then questioned whether Haydn composed the Chorale, and why the folk-song-like tune was so named.

CONCERTO IN A MINOR FOR VIOLIN AND VIOLONCELLO, OP. 102

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms visited Italy in the spring of 1887. He spent the summer of that year at Thun, Switzerland, where he wrote this concerto

FOR INSTRUMENTAL ENSEMBLES—
PIECES IN SHORTER FORMS

SCHMIDT'S COLLECTION OF SHORT TRIOS
for violin, 'cello and piano

D'ALMEYDA, Menuett in G
FRIML, Twilight
LEVENSON, Prière
(*Schmidt's Educational Series No. 325*)
MacDOWELL, Nautilus
MOSZKOWSKI, Dawn in the Forest
RISHER, Mazurka
Complete $1.25 net

The above also published separately, as are the following:

	Net
BORIS LEVENSON	
Op. 43, No. 2. Minuet in G	.75
EDWARD MacDOWELL	
To the Sea	.60
From a Wandering Iceberg	.60
A.D. 1620	.75
EDWARD MacDOWELL (Continued)	
Starlight	.60
Song	.75
ANNA PRISCILLA RISHER	
Valse Lente	.75
Berceuse	.75
From the West	.75
Andante Religioso	.75

DUO CONCERTANTE
by FRANZ DRDLA, Op. 200
For violin, 'cello and piano (or for for violin and piano)
A brilliant and effective number in one movement, dedicated to Fritz Kreisler.
Price $1.00 net

TO A WILD ROSE
by EDWARD MacDOWELL
For four violins, 'cello and piano. May also be played by one, two, or three violins and piano. 'Cello ad lib. with all combinations.
Price 75 cents net

The ARTHUR P. SCHMIDT CO. 120 Boylston St.

and the gypsy songs for four solo voices with pianoforte accompaniment (Op. 193). In a letter written to Elisabeth von Herzogenberg, dated Thun, July 20, 1887, he referred to this concerto: "I can give you nothing worth calling information about the undersigned musician. True, he is now writing down a thing that does not figure in his catalogue—but neither does it figure in other persons'! I leave you to guess the particular form of idiocy."

Miss May says in her Life of Brahms that the concerto was first performed in Cologne, October 15, 1887; but Brahms wrote to Mrs. von Herzogenberg from Vienna on that day: "How I wish I could offer you any little pleasure or distraction! The concerto could only be the latter at best. Perhaps I may send it to you from Cologne, which is my destination to-day."

The concerto was performed privately, immediately after it was completed, in the Louis Quinze room of the Baden-Baden Kurhaus, when the solo parts were played by Joachim and Hausmann. Brahms conducted. The first public performance was at Cologne, October 18, 1887, with the same players and conductor. The concerto was performed in like manner at Frankfort, November 18 of the same year and two days later at Basle. Miss May mentions a performance at Wiesbaden, November 17.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

The concerto was published in 1888. Brahms wrote on a copy presented by him to Joachim: "To him for whom it was written."

The first performance in America was at Theodore Thomas's Symphony Concert in New York, January 5, 1889, when it was played by Max Bendix and Victor Herbert. It was first played in Boston at a Symphony concert, November 18, 1893, by Messrs. Kneisel and Schroeder; it was one of the pieces performed by this orchestra at the concert in memory of Brahms, April 10, 1897, when the solo players were Messrs. Kneisel and Schroeder.

SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Mr. Gericke was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; three were

Hurwitch Bros.

Twenty Newbury Street,
Boston

"A Print Ensemble"

. . . very high in the mode for spring and summer we present the silk jacket suit in many versions for both daytime and evening wear . . .

priced from twenty-nine fifty

further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first per-

Just One Last Suggestion, Until Fall—

A man asked me the other day, "How will going off the gold standard affect life insurance?"

Large order, but I did answer—

It has been my observation that it takes just about two years for a country, which goes off the standard to adjust itself to the new price values.

By that time wages about catch-up with commodity prices so no real hardship ensues.

Higher prices—more money to pay for them.

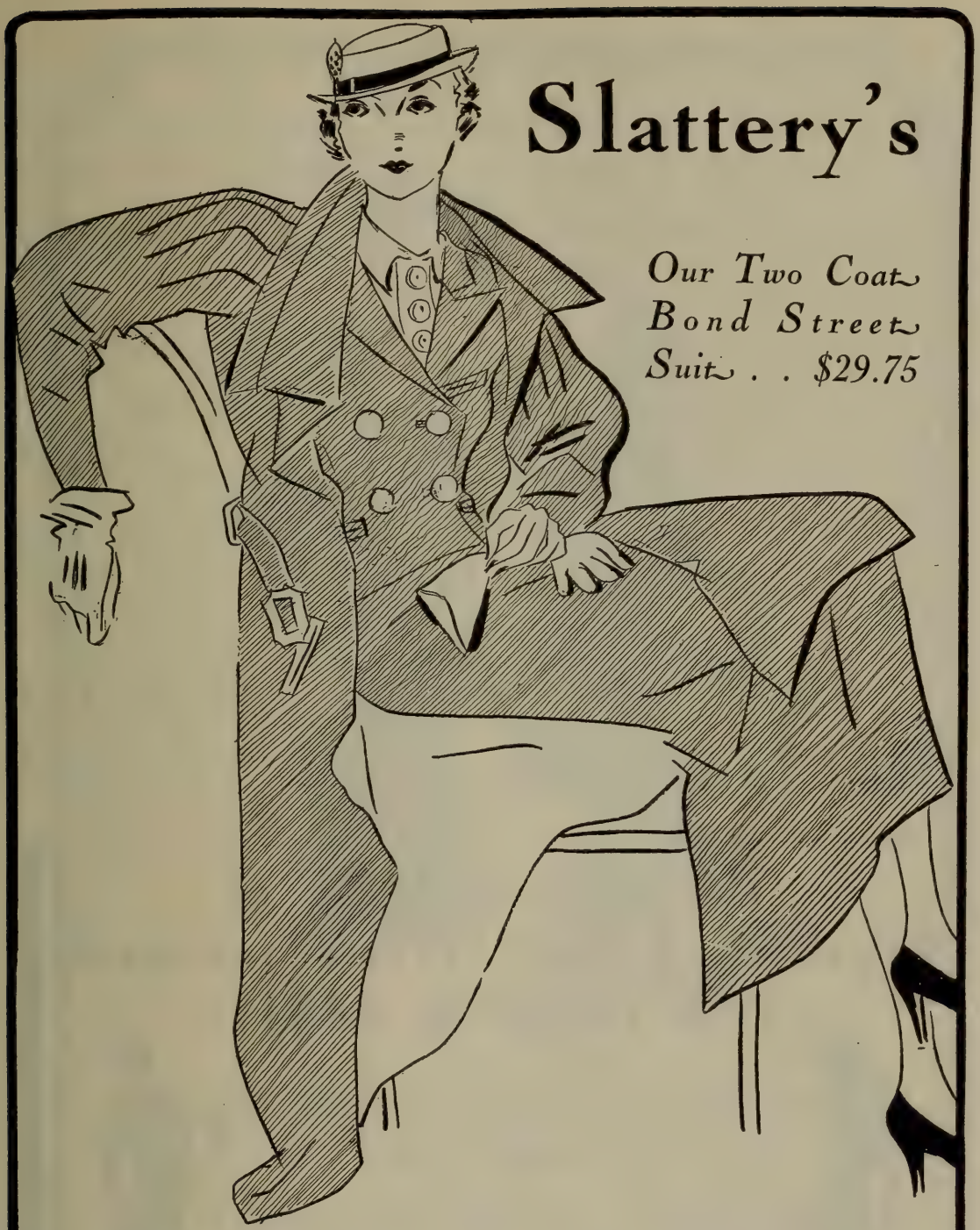
Therefore life insurance should suffer no more than anything else.

It's a good thing to own a lot of it.

EARL G. MANNING, *General Agent*

JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY

Telephone, Liberty 4424 ONE FEDERAL STREET, BOSTON



IT's a Slattery Suit Year!

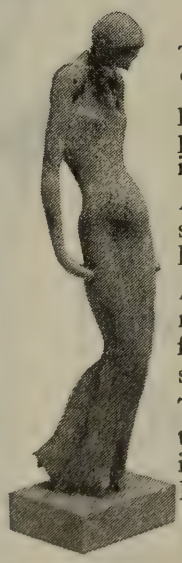
See hundreds of Slattery's Q suits before you decide! (Q stands for quality, of course!) Our new Suit Shop has the whole picture for you. We've 75 Styles to choose from . . . each one a gem of its kind, and each one with its own promise of service as well as smartness because the Slattery label comes with it!

On Our Bright Fifth Floor!

formance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

Private Schools, High Schools, Colleges
are already selecting our

GRADUATION FROCKS

We've never had a wider assortment nor have prices been more tempting!

The lovely bouffant types of mousseline, net, point d'esprit, organdy, or starched chiffon. Or smooth, elegant crepes . **$16 to $24**

The sports cottons, or the more feminine dimities and such, **$5.90 to $17.90.** *The tailored silks, some with jackets,* **$11 to $22**

These are all BUDGET FROCKS, Second Floor

the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck notes the appearance of a passage from Brahms's song, "Auf dem Kirchhofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

Experience Series No. 3

3 Most Common Questions Regarding ANNUITIES

1. ☐ How do Annuities compare for security?

2. ☐ What kind of Annuities are there?

3. ☐ How much money should I put into an Annuity?

A reply to each of these questions has been put into a separate leaflet by R. O. WALTER. Write for your copy today.

The Equitable Life Assurance Society,
393 Seventh Ave., New York, N. Y. TW-8

Please send me without charge Annuity leaflets by R. O. WALTER

Name..... Age.....

Address.....

.....

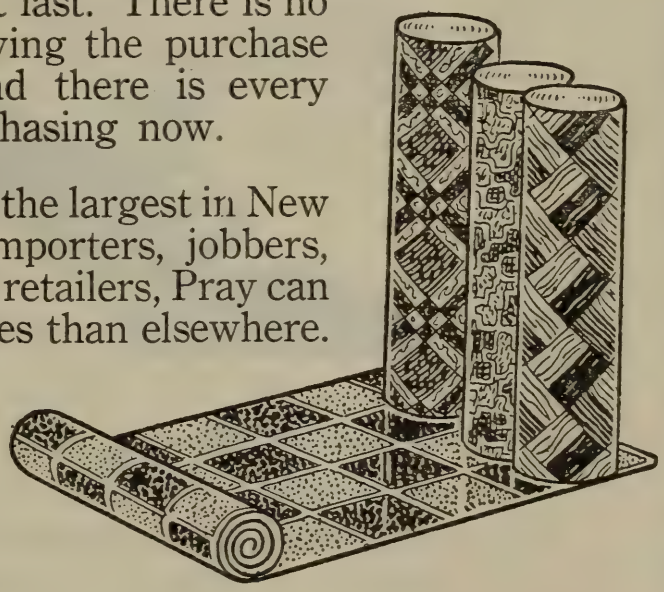
"The Linoleum House of New England"

BUY
LINOLEUM
NOW!

At this season, homes often seem drab. There is a natural desire to bring Spring freshness and beauty inside the house. And linoleum does it.

Moreover, economic conditions have brought about a level of prices so unnaturally low that they cannot last. There is no reason for delaying the purchase of linoleum—and there is every reason for purchasing now.

Pray stocks are the largest in New England. As importers, jobbers, contractors and retailers, Pray can offer lower prices than elsewhere.



Charge Accounts
or
Deferred Payments

John H. Pray & Sons Co.

646 Washington St., opp. Boylston

(one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. There are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned

The "Garbo" Tie

A different 4-eyelet model in black, brown, blue, gray or beige kid.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

A FUR CAPE 'round your shoulders is an indisputable sign of fashion this year. At Stearns' you may select capes in mole, caracul, black, kaffa or gray kid, lapin, white galyac, white ermine, fox, and flying squirrel, from $20 to $89.50, according to the size and the type of fur. Cape sketched is $69.50. Sixth floor.

R. H. STEARNS CO.

harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

Quintet in B minor for Clarinet and Strings, Op. 115

This work composed at Bad Ischl in 1891, and published in 1892.

Brahms was inspired to write this quintet, the clarinet trio, Op. 114, and two sonatas for clarinet and piano, Op. 20, by his association with Richard Mühlfeld at Meiningen, "absolutely the best wind-instrument player that Brahms knew." Brahms's love for the clarinet was belated, but deep. "He considered the timbre of the clarinet better suited to that of the piano than that of stringed

*Ciacona (Chaconne is the name of an old dance, probably of Spanish origin. The dance was usually in 3–4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chaconne in 2–4 time.

IF IT'S FURS,
OR FUR STORAGE

Where in all New England is there a name that means as much as ours?

Lamson and Hubbard
304 Boylston at Arlington Streets
phone, KENmore 5350

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

instruments, the quality of whose tone is of quite a different order. He advocated a far more extensive use of it as a solo instrument and in chamber music than had previously been made." His first love among wind instruments was the horn.

SONGS WITH PIANOFORTE

LIEBESTREU (Rob. Reinick) . . . . . OP. 3, No. 1

Oh my child, let thy sorrow sink
In the depths of the silent sea.
A stone may rest in the ocean bed;
My grief will come back to me.
And the love that binds thy heart
Break off ere the hour be past!
Though the blossom die when the bough be rent
Love fades not so fast.
And thy troth so lightly sworn
Thou canst throw to the winds at will!
Oh mother, though tempests may shatter the rock,
My troth, it will brave them still.

—Translation by Paul England.

The first of Brahms's published vocal compositions, and the first of six songs dedicated to Frau Bettina von Arnim, the friend of Goethe and Beethoven. It was composed in January, 1853, and published in 1854.

DAS MÄDCHEN SPRICHT (O. Fr. Gruppe) . . OP. 107, No. 3

Swallow, tell me pray,
Is't thine old mate, say,
Thou madest thy nest beside?
Or, say, didst thou now even
Thy heart confide?
Say—what whisper ye,
At morn, so confide?
Aye, thou art, too,
Surely not long a bride?

—Translation by Mrs. John P. Morgan.

The third of Five Songs for solo voice and piano. It was composed in August, 1886; published in 1889. Gruppe, born at Danzig, 1806, died at Berlin in 1876; he was in turn a journalist, a Prussian official, a professor of æsthetics at Berlin University. The present lines are from his "Gedichte" (1835).

WIR WANDELTEN (Fr. Daumer) . . . . . OP. 96, No. 2

We wandered once, we two together,
I was so still and thou so quiet;
Would I might know
What thy thoughts were that happy hour.
What my thoughts were, unspoken ever may that remain!
But this I tell thee—
All that I thought, all was so lovely,
So heavenly glad its magic power,
That in my head the thoughts were singing
As golden bells were gaily ringing.
More wondrous sweet, more wondrous lovely,
Than any sound of earthly dower.

—Translation by Mrs. John P. Morgan.

The poem was translated from the Magyar and taken from Daumer's "Polydora" (1855). Brahms's Op. 96 was originally intended to contain only poems by Heine. This song was composed in 1884 and published in 1886.

DER SCHMIED (Uhland) . . . . . OP. 19, No. 4

I hear my true love, his hammer he swingeth;
It rattleth, it ringeth, it knows no resistance,
It sounds in the distance like bells from above.

He stands in his place; I look on my dearest,
But when I pass nearest the bellows are blowing,
The bright flame is glowing, surrounding his face.
—*Translation by Francis Hueffer.*

Uhland's poem, written in 1809, first appeared in 1812, in the Almanack, signed Volker. Conradin Kreutzer's music (male voice choir and solo voice), made it popular. Schumann arranged the song for a mixed choir. There are over thirty musical settings.

Brahms wrote his setting in 1858. It is the fourth of "Five Lyrics" for solo voice with pianoforte accompaniment, published in 1862.

"LIEBESLIEDER WALTZES" FOR PIANOFORTE DUET AND FOUR VOCAL PARTS, OP. 52 AND 65 . . . . . JOHANNES BRAHMS

These were composed in 1869, and performed for the first time in public at the subscription concert of the Carlsruhe Court Orchestra on October 6 of that year. Clara Schumann and Hermann Levi were the pianists. The singers were Mmes. Hausmann and Hauser; Messrs. Kürner and Brouillet.

Op. 52–6

Was once a pretty tiny birdie flew where fruit in garden fair hung bright
to view.
If that a pretty tiny bird I were I'd fly away and seek yon garden fair.
Limetwigs and treach'ry all its branches bore,—
Ah, hapless birdie, thou wilt fly no more!
If that a pretty tiny bird I were, I think of yonder garden I'd beware,
That birdie came in hand of ladye bright,
And there he had full store of fond delight.

Op. 52–15

Nightingale, thy sweetest song, sounds when night is darkling.
Love me, oh my heart's delight, when no star is sparkling,
In darkness.

Op. 52–11

No, there is no bearing with these spiteful neighbors;
All one does t'interpret wrongly, each one labours!
Am I merry? then by evil thoughts I'm haunted;
Am I sad? they say, I am with love demented.

Op. 52–3

Dark eye'd maiden, dark eye'd maiden with all fond delights-o'erladen!
Long the staff and cowl had won me had thy witching not undone me!

Op. 52–18

A tremor's in the branches, a bird has brush'd his pinions thro' yonder tree,
And thus my heart within me thro' all its depths is trembling;
In love and joy and sorrow, in love and joy and sorrow,
I think of thee.

Op. 65–7

From yon hills the torrent speeds, and rain ne'er ceases.
Would that I might give to thee three hundred thousand kisses.

Op. 65–13

Seat thyself, my dearest heart, not so close to me!
Do not gaze on me, and start, pale and wistfully.
Though thy heart within thee burn,
Ah, forbear, and come not near,
Lest the world the secret learn,
How I hold thee dear, so dear!

Op. 65–8

Secret nook in shady spot 'mong the waving grasses;
Dreaming, by the world forgot, fleet the bright hour passes!

Op. 65–Zum Schluss

Now, ye Muses, be hushed! Ye've sought to tell, how vainly,
Of the sorrow and joy swaying a fond lover's heart.
Ye the heart's cruel wounds cannot heal from Love's barbed arrow,
But his torments to assuage, oh, that ye only can do.

STATE STREET COPLEY SQUARE
MASSACHUSETTS AVENUE

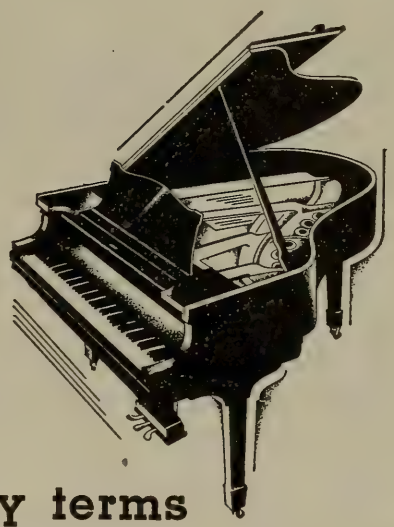
The
State Street Trust
Company

affords its depositors the advantage of three banking offices in
excellent locations, each equipped with
modern safe deposit vaults
MAIN OFFICE: Corner State and Congress Streets
COPLEY SQUARE OFFICE: 581 Boylston Street
MASSACHUSETTS AVE. OFFICE
Corner Massachusetts Avenue and Boylston Street
Boston, Mass.
SAVINGS DEPARTMENT

Member Federal Reserve System

At the lowest price in 14 years, a

STEINWAY GRAND PIANO can now



be had on amazingly easy terms

When you give your child a Steinway piano, you have already led him well within the gates of the most adventurous world he will ever know . . . a world which will never disappoint or disillusion him . . . which, all his life, will offer an abiding and untroubled sanctuary. And if you have ever planned to own a Steinway, buy it now. *Not in fourteen years* has the price been so low as this new figure of $1225. And we do not anticipate that it will be so again within another generation. Nor can we promise that this price will be retained beyond our present supply of pianos . . . which, much as we regret it, is sharply limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

Quartet in G minor for Pianoforte and Strings, Op. 25

1, Allegro non troppo. 2, Intermezzo. 3, Andante con moto—Rondo alla Zingarese. This Quartet was composed at Hamburg in 1856. It was published in 1863. The first performance was at the first concert of the Hellmesberger Quartet, November 16, 1862, when Brahms as the pianist made his first appearance before the Viennese public.

"Tragic" Overture Op. 81

Although the "Tragic" Overture is Op. 81 and the "Academic" is Op. 80. The "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the Fourth Philharmonic Concert at Vienna in 1880.* The first performance in Boston was by the Boston Symphony Orchestra on October 29, 1881.

The Overture has been described as "a tragedy, not of actual happenings, but of soul life. No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick says that if it be necessary to associate the overture with particular tragedy, that tragedy is Hamlet." The secondary in F is associated by some with Ophelia; the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a

*But some commentators give January 4, 1881 as the date and Breslau as the place of the first performance of both the "Tragic" and the "Academic."

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

"Faust" Festival and Brahms asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities, which an inexorable fate has imposed on him, leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters says: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The Overture was composed in 1880 and published in 1881.

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

Concerto No. 2, in B-flat major, for Pianoforte and Orchestra, Op. 83 . . . . . Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897)

This concerto was performed for the first time at Budapest, from manuscript, November 9, 1881, when the composer was the pianist.*

The first performance in Boston was at a concert of the Boston Symphony Orchestra on March 15, 1884, when B. J. Lang was the pianist. The concerto has been played at these concerts by Carl Baermann, March 20, 1886, December 8, 1888; Rafael Joseffy, January 18, 1896, December 31, 1904; Adele aus der Ohe, February 11, 1899; Ossip Gabrilowitsch, February 16, 1907, January 18, 1918; Harold Bauer, February 26, 1916, December 7, 1923; Carl Friedberg, March 23, 1917; Felix Fox, November 21, 1919 (concert in memory of Major Higginson); Moriz Rosenthal, February 11, 1927; Brahms Festival, March 23, 1930. Artur Schnabel.

On April 8, 1878, Brahms, in company with Dr. Billroth and Carl Goldmark, made a journey to Italy. Goldmark, who went to Rome to be present at the last rehearsals of his opera, "Die Königin von Saba,"—production was postponed until the next year on account of the illness of the leading soprano,—did not accompany his friends to Naples and Sicily. Returning to Pörtschach, Brahms sketched themes of the Concerto in B-flat major on the evening before his

*The statement made by Miss Florence May in her Life of Brahms (Vol. II., p. 194) that the first performance was at Stuttgart on November 22, 1881, is incorrect.

COLD STORAGE FOR FURS
. . . We will take care of your furs
Call for and deliver, clean and store them in
DRY COLD STORAGE
. . . In fact, handle your furs in truly expert furrier's way.

Now showing a beautiful collection of capes, scarfs and jackets for spring wear

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

birthday; but he left the sketches, in which "he mirrored the Italian spring turning to summer," undeveloped.

His violin concerto originally contained a scherzo movement. Conferring with Joachim, he omitted this movement. Max Kalbeck thinks that this Scherzo found a home in the second pianoforte concerto.

In March, 1881, Brahms set out on a second journey in Italy. He visited Venice, Florence, Siena, Orvieto, Rome, Naples, and Sicily. He returned to Vienna on his birthday of that year with his mind full of Italian scenes in springtime and with thoughts of the pianoforte concerto inspired by his first visit. On May 22 he went to Pressbaum near Vienna, and lived in the villa of Mme. Heingartner. In 1907, Orestes Ritter von Connevay, then the possessor of the villa, erected a monument to Brahms in the garden. A bronze bust stands on a stone pedestal. An iron tablet bears this inscription: "Here in the summer of 1881 Johannes Brahms completed 'Nänie,' Op. 82, and the pianoforte concerto, Op. 83." Brahms was moved by the death of Anselm Feuerbach, the painter, to set music for chorus and orchestra to Schiller's poem, "Nänie."

Miss May says in her life of Brahms that the manuscript of "Nänie," and portions of the concerto, were soon lent by Brahms to Dr. Billroth,* "the concerto movements being handed to him with the

*Theodore Billroth, the eminent Viennese professor of surgery, was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abbazia on February 6, 1894. He was a thoroughly educated musician. His book, "Wer ist musikalisch?" edited by Hanslick, was published at Berlin in 1896.

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs
AT
SYMPHONY HALL
AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS
Low Rates

LIMOUSINES
Quality Service

TOWN TAXI
INCORPORATED
KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

words 'A few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his greatcoat pocket, and says casually, 'Look at that and write me what you think of it.'"

The concerto was published in 1882 with the dedication to "his dear friend and teacher Eduard Marxsen."* An edition for two pianofortes was also published in 1882. It was made by Brahms.

At the first performance at Budapest in a Philharmonic concert in the Redouten Saal, the concerto followed, as second number, Cherubini's "Medea" overture. Brahms's Academic Festival overture and C minor symphony followed. They were new to Budapest. The composer conducted them. Alexander Erkel conducted the orchestra of the National Theatre in the performance of the concerto.

* * *

The accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

* * *

I. Allegro non troppo, B-flat major, 4-4. The movement opens with hints at the first theme. The horn gives out a phrase which to Kalbeck is the awakening cry of Spring to cross the Alps and to inspire the longing heart of the composer with a new romantic feeling. The pianoforte answers this phrase; there is another horn phrase, with an answer. The wood-wind, strengthened later by strings, completes the period. Cadenza-like passage work follows

*Marxsen was born on July 23, 1806 at Nienstädten near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna; then he made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona and made his first appearance as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

We do not own or underwrite any securities for sale. Our business is INVESTMENT COUNSEL.

William H. Coburn & Co.

68 Devonshire Street

BOSTON

The Trustees

of the

Boston Symphony Orchestra, Inc.

thank all who by their subscriptions have

helped reduce the operating

deficit for the season

of 1932-33

The annual expenses of the Boston Symphony Orches by the generosity of the public in subscribing funds to me for the season 1932-33 follows:

Abbot, Miss Marion S.
Abbott, Gordon
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. Hobart
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret
Atkinson, Edward W.
Ayer, Mrs. James B.

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Henry
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Baxter, Miss Katharine F.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Beal, Miss Ida G.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Mrs. A. F.
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bigelow, Miss Mary C.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Bliss, Henry W.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burnham, Miss Mary C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mr. and Mrs. Henry B., Jr.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Clapp, Miss Helen
Cobb, Miss Clara A.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Harold Jefferson
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Crosby, Mrs. S. V. R.
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret
Curtis, Miss Frances G.
Curtis, Mrs. G. S.
Curtis, Mrs. Louis
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W.
Davenport, Mrs. George H.
Davis, Mrs. Livingston
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred, Jr.
Dorion, Miss Lillian
Douglass, Miss Elizabeth P.
Downes, Jerome T. H.
Dowse, Mrs. W. B. H.
Duncan, Mrs.
Duncklee, Helen L.

*This subscription was made b Mr. Crocker during his lif

exceed its income. These concerts are made possible only the operating deficit. A list of those who have subscribed

'wight, Miss C. H.
'wight, Richard W.
'ykes, Mrs. William W.

ager, Miss Mabel T.
arle, The Misses
astham, Mrs. Melville
ddy, Mrs. W. H.
dwards, Miss Grace M.
dwards, Mrs. L. F.
lms, Miss Florence G.
lms, Miss Helen T.
ly, Miss Elizabeth B.
ndicott, S. C.
no, Mrs. L. Joseph
sterbrook, Miss Edith M.
ustis, Mrs. Augustus H.
vans, Mrs. David J.

arlow, Dr. and Mrs. John W.
ay, Mrs. D. B.
ay, Mrs. S. Prescott
nollosa, William S.
rrin, Mrs. Dana H.
sh, Miss Margaret A.
tch, Miss Carrie T.
anders, Miss Elizabeth
ote, Arthur
rbes, Allyn B.
rbes, Edward W.
rbes, Mrs. Ralph E.
rness, Mrs. Arthur A.
ancis, Mrs. George H.
ank, Jerome D.
ench, Mrs. Allen
ench, Miss Katharine
ost, Mr. and Mrs. Donald McKay
ost, Horace W.
othingham, Dr. and Mrs. Langdon
othingham, Mrs. Louis A.

ge, Mrs. Homer
rdner, Miss Edith F.
rdner, Miss Ethel R.
rniss, Mrs. Freeman H.
ritt, Miss Elizabeth M.
ston, Mrs. W. A.
y, E. Howard
bhard, Heinrich
bson, Mrs. K. H.
lbert, Miss Helen C.
fford, Miss Rosamond

Gilchrist, Olive B.
Gill, Miss Ellen A.
Gilmore, Mrs. G. L.
Ginn, Mrs. Edwin, Sr.
Goodwin, Mr. and Mrs. Frederic S.
Gould, Miss Eleanore P.
Grabfield, Dr. G. Philip
Grandin, Miss Isabella
Graves, Miss Lavinia R.
Gray, Reginald
Gray, Mrs. Russell
Greenough, Mrs. Chester N.
Greenough, Mrs. Henry V.
Griffith, Miss Josephine
Grozier, Mrs. E. A.

Hall, Mrs. George A.
Hall, Mrs. H. S.
Hallowell, Miss Emily
Hallowell, Mr. and Mrs. N. Penrose
Hamilton, Miss Ruth W.
Hamlin, Miss Jenny L.
Hammond, Franklin T.
Harding, Emor H.
Harmon, Miss Lilian
Harrington, Mrs. Francis B.
Harriman, Mrs. Henry I.
Hartwell, Miss Mary A.
Harwood, Mrs. Sydney
Hasbrouck, Miss Mary K.
Haskell, Mrs. Clarence G.
Haskins, Mrs. Charles H.
Hatfield, Mrs. Charles E.
Hatfield, Dr. and Mrs. Hugh K.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herman, Mrs. Joseph M.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mr. and Mrs. Edward J.
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.

Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hoyle, Alexander E.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunneman, Miss Ida
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Mrs. Delbert L.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Jewett, In memory of Howard Clifton, M.D.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Edith Morse
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Albert W.
Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Kaufman, In Memory of Mitchell B.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden
Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.

(Continued on next page)

Killiam, Miss Mary Elizabeth
King, The Misses
Kinsley, Mrs. James D.
Kuhn, Mrs. Charles L.

Lang, Miss Margaret Ruthven
Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Mrs. John C.
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lewis, Mr. and Mrs. Leo Rich
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Loeffler, Mrs. C. M.
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lowell, Miss Lucy
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
McConnel, Mrs. Charles W.
McCormick, Mrs. Stanley
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.
Merrill, Mr. and Mrs. C. H. S.
Meserve, Albert J.
Metcalfe, G. W.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Mr. and Mrs. Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morse, Miss Leonice S.
Morss, Mrs. Henry A.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott
Nutter, George R.

Oldenberg, Otto
Olds, Herbert V.
Osgood, Miss Emily L.

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Paine, Louise F., Jr.
Paine, R. T., 2d
Parker, Miss E. M.
Parker, Haven
Parker, Mrs. James A.
Parker, Mr. and Mrs. Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Miss Anne P.
Peabody, Mrs. Endicott
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Pfaelzer, Mrs. Franklin T.
Phillips, Mr. and Mrs. John C.
Phillips, Mr. and Mrs. William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pitman, Mrs. Harold A.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Potter, Mrs. Murray A.
Pratt, Mrs. Frederick S.
Prendergast, Miss Julia C.
Price, Joseph M., New York
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Raymond, Mr. and Mrs. Franklin F.
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Roberts, Mrs. Coolidge S.
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs. Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rosenthal, Mrs. Louis
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sayles, Robert W.
Schattuck, Miss Alice
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Montgomery
Sears, Mrs. Richard
Selfridge, Mrs. G. S.
Shaw, Miss Miriam
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F. Morton
Sonnabend, Mr. and Mrs. Abraham M.

Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Mrs. Huntley Nowell
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Strickland, Miss Mary
Stroock, Mrs. Sol M. New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Miss Elisabeth B.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thayer, Mrs. John E.
Thayer, Mrs. William H.
Thorndike, Albert
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Underwood, Miss Sophia A.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wadsworth, Mrs. Eliot
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Walker, Miss Lucy
Ward, Miss M. DeC.
Ware, Miss Mary Lee
Warren, Mr. and Mrs. Bentley W.
Warren, Mrs. George E.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs. Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E. Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Willetts, Ernest, Jr.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Moses
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woodworth, Miss Minnie B.
Woolley, Mrs. Edith Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston
Dwiggins, In memory of Mrs. Eva S.
Fay A. D.
Newberry, John S., Jr.

Endowment fund	$362,577.22
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

for the pianoforte alone. This leads to a tutti in which the first and second themes, also subsidiary themes, are exposed. The development and the free fantasia section are long and elaborate. The coda is in the shape of decrescendo passage-work, with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. Allegro appassionato, D minor, 3-4. Miss May, having quoted Brahms's answer to Billroth, says: "If anything of the usual meaning of the word 'simple' is to be attached to its use here—*i.e.*, something without complication and easy of comprehension—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole party on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral tutti. . . . Brahms was almost seen . . . to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être,* and by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

The second movement is in the form of a Scherzo. A middle section in D major answers for the traditional Trio. The development is unusually long.

BOSTON

THE

CARRY-ON SHOP

65 CHARLES STREET

BOSTON

CAPITOL 7219

IMPORTED KNITTING YARNS

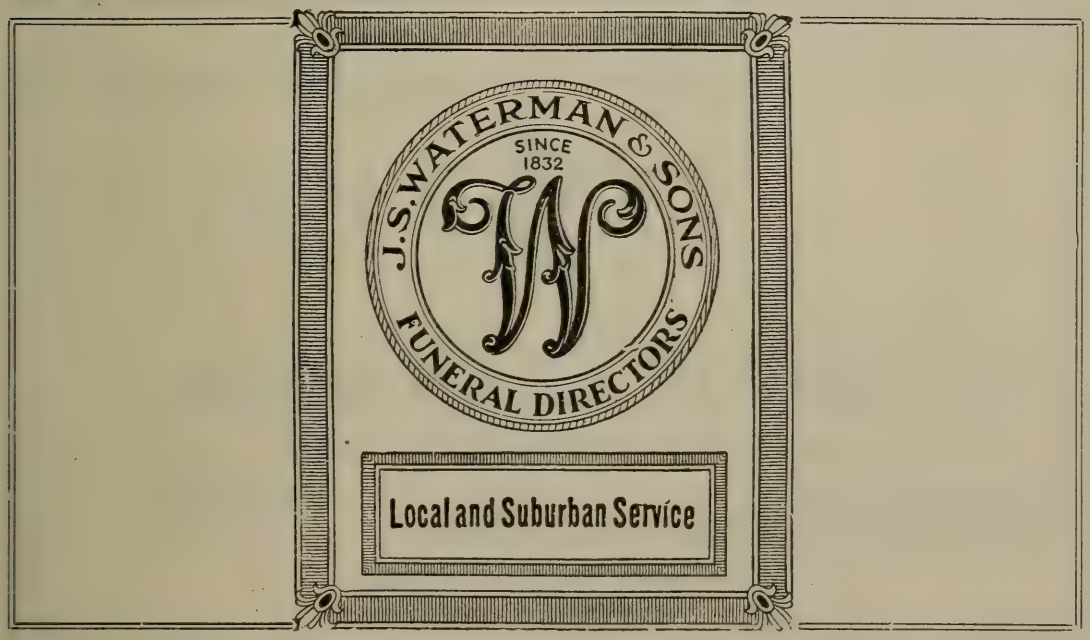
III. Andante, B-flat major, 6-4. The movement opens with the announcement and development of an expressive theme, sung first by a solo violoncello, and later by first violins and bassoons. There is a resemblance between this theme and the melody of Brahms's song "Immer leiser wird mein Schlummer"; but Kalbeck says that Brahms had no thought of quoting himself, for he did not know Lingg's poem until five years later, and he set music to it in 1886. (There is also in this movement a reminder of Brahms's "Todessehnen," composed in 1878.) The pianoforte enters with free preluding passages. The orchestra takes up the theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme. The orchestra uses it for the coda, while the pianoforte has trills and arpeggios.

IV. Allegretto grazioso, B-flat major, 2-4. The Finale is in full rondo form. There are three themes: a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme of a Hungarian character given out alternately by strings and wood-wind with an arpeggio accompaniment by the pianoforte; a playful theme, which first appears for the pianoforte with a pizzicato string accompaniment. These themes are elaborately developed. There is a long coda, un poco più presto.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

The second symphony was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann,



Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

Eduard Hanslick after the performance at Vienna wrote:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.,* new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

* * *

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in the summer of 1880 at Ischl—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic"; as Reimann says, "The satyr-play followed the tragedy." It is said by Heuberger that Brahms wrote two "Academic Festival Overtures"; so he must have destroyed one of them. The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879); this

BACH CANTATA CLUB

CONCERT

◆

MAY 4TH
At 8.30 P.M.
THURSDAY

For its fifth annual concert the Bach Cantata Club presents a programme of unusual musical interest . . Chorales and Motets by BACH · BYRD · GIBBONS

G. Wallace Woodworth, Conductor

TICKETS $1. . . . . APPLY TO MISS M. GREENSLET
5 CHARLES RIVER SQUARE . . . . . OR HERRICK'S

At EMMANUEL CHURCH, 15 NEWBURY STREET

overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skillfully made potpourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen—at the university made famous by Canning's poem:

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs à la Suppé"*; and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced in Binzer's "Wir

*Franz Suppé (1819–1895), theatre conductor and voluminous composer, wrote serious works of worth, but was best known by his operettas, which had a world-wide popularity, as "Fatinitza" (1876), "Boccaccio" (1879). He wrote for the stage no less than 211 works—among them 31 operettas, music for 180 farces, ballets, etc. He was probably first known in this country by the overture to the play, "Poet and Peasant." There is a statue over his grave in Vienna. Otto Keller wrote his life. Suppé's full name was Francesco Ezechiele Ermenegildo Cavaliere Suppe Demelli. Born at Spalato, he died at Vienna. A pupil of Sechter and Seyfried at the Vienna Conservatory, he received valuable advice from Donizetti.

THOMAS WHITNEY SURETTE

Announces the Nineteenth Year of his

Summer School of Music

In Concord, Massachusetts, June 26 to July 21 inclusive, 1933

A School for Teachers of Music, for Students and for others, who wish to increase their understanding of Music. Special daily conferences for those interested in the practise of school music teaching. Studies of great compositions. Lectures on Education, on Literature, and on Art.

The program to include choral works of Bach, Brahms, Mozart, Handel, Haydn, and Kodaly. Three Chamber Music Concerts. Free Folk-dancing classes.

Classes in Elementary and Advanced Harmony, Counterpoint, Piano Interpretation, School Orchestra Technique, and in Choral Conducting. Private Lessons: Piano, Violin, Organ, 'Cello, and Singing. Chorus of one hundred and fifty voices; orchestra of thirty-five.

Circular on application. Mason & Hamlin Piano used.

hatten gebauet ein stattliches Haus"*: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe,* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

* * *

*"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft,* the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860.

Wir hatten gebauet
  Ein stattliches Haus,
Darin auf Gott vertrauet
  Durch Wetter, Sturm, und Graus.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

YE PUTNAM HOUSES
• • DANVERS, MASS. • •

The Lodge
42 Summer Street
Luncheon—Dinner
PHOEBE GRANTHAM

Tea House
Newburyport Turnpike
at Route 62
LUCELIA LA CROIX

This overture is "the half-sad, half-solemn retrospect of a mature man looking back over his own vanished youth and the fun of his glorious student days* rather than an exuberant, boisterous piece of student life in the present. This is at once evident from the significant stress laid upon its meditative parts, which, in the whole of the first third of it, seem, as it were, to force themselves to take a humorous turn by an effort. It is in this blend of past and present, of seriousness and jollity, sadness and exuberance, that the peculiar beauty of this overture consists, as well as the human and poetic charm which are all its own. It does not, indeed, advance matters much to know which German student songs have been made use of. . . . For all the simplicity and fidelity to the originals of their setting, the artistic form imparted to them by means of tone-color is so subtle that we only notice, as it were, half-consciously, how, in their very choice, the comical humor of the descent of the young foxes seems to be fully counterbalanced, if not outweighed, by the solemn, chivalrous pride of the 'Landesvater' the stately and restrained rejoicing of the hymnlike 'Gaudeamus', and the earnest, patriotic devotion of 'Ich hab' mich ergeben.' "—"Brahms," by Walter Niemann.

Concerto for Pianoforte, No. 1, D minor, Op. 15

This concerto was played for the first time at Hanover, on January 22, 1859. Brahms was the pianist; Joachim conducted. The first performance in Boston was by the Boston Symphony Orchestra, Harold Bauer, pianist, on December 1, 1900. Mr. Bauer then played for the first time in the United States.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The

*But Brahms himself knew not those days.—P. H.

BEFORE AND AFTER THE CONCERT DINE AT

CAFÉ MINERVA

216 HUNTINGTON AVE. One block from Symphony Hall

Good Food and Service at Moderate Prices

Special Dinners Daily, 60c., 75c., $1.00 Business Luncheon 40c.

The best of the kind MINERVA CAFETERIA Under management of

HOTEL MINERVA

HARRY C. DEMETER Established 1905 Phone, Kenmore 6380

work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859. The public and the critics were unfriendly. The composer wrote to Joachim: "A brilliant and decided failure. . . . In spite of all this, the concerto will please some day when I have improved its construction." Breitkopf and Härtel refused to publish it; but Rieter-Biedermann gave it to the world in 1861.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

E. C. SCHIRMER MUSIC CO.
221 COLUMBUS AVENUE, BOSTON, MASS.
Telephone Kenmore 1772

Publishers of

THE CONCORD SERIES
THE COMMONWEALTH SERIES
HARVARD UNIVERSITY GLEE CLUB COLLECTION OF PART SONGS FOR MEN'S VOICES
RADCLIFFE CHORAL MUSIC AND VASSAR CHORAL MUSIC FOR WOMEN'S VOICES
THE "A CAPPELLA" SERIES AND THE ST DUNSTAN EDITION OF SACRED MUSIC

Depot for

PETERS EDITION
AUGENER'S EDITION
SCHIRMER LIBRARY OF MUSICAL CLASSICS
CURWEN, GRAY & NOVELLO PUBLICATIONS

Sole Agents for

COMPOSITIONS OF PAUL JUON
HONEGGER "KING DAVID"
THE COWLEY CAROL BOOKS
CHESTER POLYPHONIC LIBRARY

Brahms was not in a hurry to write a symphony; he heeded not the wishes or demands of his friends. Schumann in 1854 wrote to Joachim: "Where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven Symphonies; he should try to make something like them. The beginning is the main thing, if only one makes a beginning, then the end comes of itself."

It was in 1854 that Brahms heard Beethoven's Ninth Symphony for the first time. He resolved to write a symphony in the same tonality. The symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

Kalbeck has much to say about the influence of Beethoven's Ninth Symphony, Schumann's "Manfred," and the tragedy in the Schumann family, on Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann.

Just when Brahms began to make the first sketches of this symphony is not exactly known.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. He saw the first movement in 1862. It was then without an introduction. The Finale was conceived in the face of the Zurich mountains, in sight of the Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo was undoubtedly suggested by the Alpine horn; the movement was finished on the Island of Rügen. The first

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
655 BEACON STREET BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

movement was afterwards greatly changed. Brahms was working on the Adagio and Scherzo in 1876. In October of that year he played the whole symphony to Clara Schumann. She noted her disappointment in her diary; she missed the "melodic flight."

The symphony was produced when Brahms was in his forty-fourth year, at Carlsruhe, by the Grand Duke's orchestra, on November 4, 1876. Dessof conducted from manuscript. Simrock paid 5,000 thalers for the symphony and published it at the end of 1877.

The first performance in Boston was by the Harvard Musical Association on January 3, 1878. Carl Zerrahn conducted. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878. The first performance in New York was conducted by Dr. Leopold Damrosch on December 15, 1877.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the Allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspira-

DOLL & RICHARDS
PAINTINGS BY IRENE M. HIGGINS
SELECTED WATER COLORS
ETCHINGS AND COLOR PRINTS
138 NEWBURY STREET BOSTON

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry.
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

tion may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

A German Requiem for Solo Voices, Chorus and Orchestra, Op. 45

This Requiem was composed in 1857–1866. It was published in 1868. It was intended as a last great funeral rite for Robert Schumann, and was not occasioned by the death of Brahms's mother. The last movements, and especially the fifth, "Ye who are sorryful," were sung into the grave of his mother.

There were originally only six movements. The first three movements, when they were performed in Vienna after a few rehearsals, were hissed by the public. The first complete performance before the addition was in the cathedral at Bremen. Carl Reinthaler conducted; Julius Stockhausen was the baritone. The first performance in the United States was by the Oratorio Society of New York, on March 15, 1877. Leopold Damrosch conducted. A. E. Stoddard was the baritone; Marie von Heimburg, the soprano.

PENNELL GIBBS & QUIRING
CO. 203-5 CLARENDON ST.
INTERIOR DECORATORS

I. Chorus.
II. Chorus.
III. Baritone Solo and Chorus.

INTERMISSION

IV. Chorus.
V. Soprano Solo and Chorus.
VI. Baritone Solo and Chorus.
VII. Chorus.

I.

Chorus

Blessed are they that mourn, for they shall have comfort.
They that sow in tears shall reap in joy.
Who goeth forth and weepeth, and beareth precious seed,
Shall doubtless return with rejoicing, and bring his sheaves with him.

II.

Chorus

Behold, all flesh is as the grass,
And all the goodliness of man is at the flower of the grass;
For lo, the grass with'reth, and the flower thereof decayeth.
Now, therefore, be patient, O my brethren, unto the coming of Christ.
See how the husbandman waiteth for the precious fruit and hath long patience for it,
Until he receive the early rain and the latter rain.
So be ye patient.
Albeit the Lord's word endureth forevermore.
The redeemed of the Lord shall return again, and come rejoicing unto Zion.
Gladness and joy everlasting upon their heads shall be; these shall be their portion;
And tears and sighing shall flee from them.

III.

Baritone Solo and Chorus

Lord, make me to know the measure of my days on earth,
To consider my frailty, that I must perish.
Surely, all my days are as an handbreadth to Thee.
And my life-time is as naught to Thee.
Verily, mankind walketh in a vain show, and their best state is vanity.
Man passeth away like a shadow,
He is disquieted in vain,
He heapeth up riches, and cannot tell who shall gather them.
Now, Lord, O what do I wait for?
My hope is in Thee.
But the righteous souls are in the hand of God,
Nor pain, nor grief shall nigh them come.

The ENGLISH TEA ROOM
31 NEWBURY STREET
(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

IV.

Chorus

How lovely is Thy dwelling-place, O Lord of Hosts!
For my soul longeth, yea, fainteth for the courts of the Lord.
My soul and body crieth out, yea, for the living God.
O blest are they that dwell within Thy house;
They praise Thee, they praise Thy name evermore.

V.

Soprano Solo and Chorus

Ye now are sorrowful,
Howbeit ye shall again behold me, and your heart shall be joyful,
And your joy no man taketh from you.
Yea, I will comfort you, as one whom his own mother comforteth.
Look upon me: ye know that for a little time labour and sorrow were mine,
But at the last I have found comfort.

VI.

Baritone Solo and Chorus

Here on earth have we no continuing place,
Howbeit, we seek one to come.
Lo, I unfold unto you a mystery.
We shall not all sleep, when He cometh,
But we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the trumpet.
For the trumpet shall sound, and the dead shall be raised incorruptible,
And all we shall be changed.
Then, what of old was written, the same shall be brought to pass.
For death shall be swallowed in Victory!
Grave, where is thy triumph?
Death, O where is thy sting?
Worthy art Thou to be praised,
Lord of honour and might,
For Thou hast earth and heaven created,
And for Thy good pleasure all things have their being, and were created.

VII.

Chorus

Blessed are the dead which die in the Lord from henceforth,
Saith the spirit, that they rest from their labours,
And that their works follow after them.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

WORKS PERFORMED AT THE SYMPHONY CONCERTS DURING THE SEASON OF 1932–33

Works marked with an asterisk were performed for the first time at these concerts.
Works marked with a double asterisk were performed for the first time in Boston.
Works marked with a dagger were performed for the first time anywhere.
Artists marked with an asterisk appeared at these concerts for the first time.
Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

PAGE

BACH, J. S.: Passacaglia and Fugue in C minor (transcribed** for orchestra by O. RESPIGHI), October 7, 1932 25
Two Preludes (arranged for string orchestra by PICK-MANGIAGALLI), December 30, 1932 486
Fantasia in G major (arranged for string orchestra** by G. W. VOLKEL), January 20, 1933 583
BAX: "Winter Legends,"** Symphonie Concertante for pianoforte and orchestra (first time in the United States; HARRIET COHEN, pianist*), November 11, 1932 214
Symphony No. 2, in E minor and C, April 13, 1933 1026
BEETHOVEN: Symphony No. 7, A major, Op. 92, November 4, 1932 175
Symphony No. 9, D minor, with final chorus, Op. 125 (BACH CANTATA CLUB; OLGA AVERINO,* NEVADA VAN DER VEER, ROBERT STEEL,* FREDERIC BAER*), February 17, 1933 753
BERLIOZ: Symphonie Fantastique, C major, Op. 14A, December 22, 1932 452
BRAHMS*: Symphony No. 1, C minor, April 29, 1933 1160
Symphony No. 2, D major, Op. 73, October 7, 1932, April 28, 1933 .....27, 1153
Symphony No. 3, F major, Op. 90, December 30, 1932 .. 490
"Tragic" Overture, Op. 81, April 28, 1933 1142
Academic Festival Overture, Op 80, April 29, 1933..... 1155
Piano Concerto, D minor, Op. 15 (OSSIP GABRILOWITSCH), April 28, 1933 1158
Piano Concerto, No. 2, B-flat major, Op. 83 (OSSIP GABRILOWITSCH), April 29, 1933 1144

*Symphony No. 4, Variations on a Theme by Haydn, Concerto for violin (RICHARD BURGIN†) and violoncello (JEAN BEDETTI†) were performed at the Brahms Festival concert of April 26, 1933.

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

BRUCKNER: Symphony No. 4, E-flat "Romantic," October 14, 1932 54
CARPENTER: "Patterns,"† for orchestra, with piano obbligato (JOHN ALDEN CARPENTER, pianist), October 21, 1932 118
"Skyscrapers," A ballet of Modern American Life (soprano, CLARA SHEAR*; tenor, RULON Y. ROBISON), October 21, 1932 120
CHAUSSON: "Poème" for violin (ALBERT SPALDING) and orchestra, January 13, 1933 556
CONVERSE: "Prophecy,"† tone poem for soprano (BEATA MALKIN**) and orchestra, December 16, 1932 398
DEBUSSY: Prelude to "The Afternoon of a Faun," October 7, 1932 16
DELIUS: "On Hearing the First Cuckoo in Spring," January 20, 1933 614
"Brigg Fair," An English Rhapsody, January 27, 1933 640
FOOTE: "A Night Piece" for flute (GEORGES LAURENT†) and orchestra, March 10, 1933 840
FRANCK: Symphony in D minor, October 21, 1932 110
GLUCK: Ballet Suite, No. 1 (arranged by FELIX MOTTL), February 24, 1933 778
GRUENBERG: Symphony No. 1,† Op. 17, February 10, 1933 692
HANDEL: Concerto Grosso, D minor, for string orchestra, Op. 6, No. 10, October 7, 1932 6
HAYDN: Symphony No. 17, F major, for string orchestra, November 11, 1932 (substituted suddenly for "Oxford" Symphony—see notes for "Oxford" on) 198
Symphony, E-flat major, No. 99 (Salomon No. 10), March 31, 1933 970
HILL: Sinfonietta in one movement,** Op. 37, March 10, 1933 826
D'INDY: Symphony on a French Mountain Air, for orchestra and pianoforte (HEINRICH GEBHARD, pianist), March 17, 1933 874
JAMES: Station WGZBX,** January 20, 1933 612
LOCATELLI: Elegiac symphony,** March 24, 1933 922
LOEFFLER: "Evocation,"** for orchestra, with chorus of women's vocies and a Speaking Voice, March 31, 1933 974
LULLY: Ballet Suite (arranged by FELIX MOTTL), November 25, 1932 246
MACDOWELL: "Hamlet; Ophelia," Two Poems for orchestra, Op. 22, December 9, 1932 342

ELIZABETH G. FORBES, Inc.

CORSETRY AND UNDERWEAR

LATEST MODELS FITTED TO INDIVIDUAL REQUIREMENTS

BEST QUALITY
REASONABLE PRICE

420 BOYLSTON ST.

MARKEVITCH: "Rébus,"**—An Imaginary Ballet,** April 21, 1933 1070
MARTINŮ: Solo String Quartet (Messrs. BURGIN,† GUNDERSEN,† LEFRANC,† BEDETTI†) with orchestra**—first time in the United States, December 22, 1932 444
MENDELSSOHN: Symphony No. 3, "Scotch," Op. 56, December 16, 1932 412
Overture, "The Hebrides," Op. 26, February 10, 1933 682
MOUSSORGSKY: "Pictures at an Exhibition" (Pianoforte pieces arranged for orchestra by MAURICE RAVEL), January 27, 1933 662
MOZART: Symphony in D major ("Haffner," K. 385), January 20, 1933 583
Serenade in B-flat for Wind Instruments (K. 361), December 2, 1932 294
"Eine Kleine Nacht Musik," Serenade for string orchestra (K. 525), January 27, 1933 634
Overture to "The Magic Flute," November 4, 1932 150
Concerto, D major (K. 218), for violin (ALBERT SPALDING), January 13, 1933 553
Concerto in C major for pianoforte (WALTER GIESEKING) and orchestra, February 10, 1933 704
Concerto for violoncello (GREGOR PIATIGORSKY) (transcribed by GAPSAR CASSADÓ** from the Horn Concerto (K. 447) of Mozart), March 24, 1933 926
PROKOFIEFF: "The Gambler," Four Character Portraits,** Op. 49, from the opera "Le Joueur" (after Dostoievsky) —first performance in the United States, November 4, 1932 166
Piano Concerto No. 5, in G major, Op. 55** (SERGE PROKOFIEFF, pianist)—first time in the United States, December 30, 1932 504
RIMSKY-KORSAKOV: Caprice on Spanish Themes, December 30, 1932 510
Suite from the opera "The Fairy Tale of Tsar Saltan," December 22, 1932 438
"The Russian Easter," Overture on Themes of the Russian Church, Op. 36, April 13, 1933 1018
ROUSSEL: Suite in F major, Op. 33, March 17, 1933 874
SCHMITT: Symphonie Concertante, Op. 82,† for orchestra and piano (FLORENT SCHMITT**), November 25, 1932 .. 256

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

SCHUBERT: Symphony in C major, No. 7, December 2, 1932 .. 321
SCHUMANN: Symphony No. 1, in B-flat, Op. 38, February 24, 1933 780
SIBELIUS: "Tapiola,"** Tone Poem for orchestra, Op. 112, November 4, 1922 160
Symphony No. 1, E minor, Op. 39, November 11, 1932 .. 232
Symphony No. 2, D major, Op. 43, November 25, 1932 .. 275
Symphony No. 3, Op. 52, December 9, 1922 346
Symphony No. 4, A minor, Op. 63, December 16, 1932 390
Symphony No. 5, E-flat major, Op. 82, January 27, 1933 635
Symphony No. 6, Op. 104, March 10, 1933 828
Symphony No. 7, Op. 105, April 21, 1933 1072
STRAUSS, JOHANN: "Moto Perpetuo," February 10, 1933 713
Frühlingstimmen Waltzes,* Op. 410, February 10, 1933 714
STRAUSS, RICHARD: "Tod und Verklärung," Tone Poem, Op. 24, December 9, 1932 368
"Don Juan," Tone Poem (after Lenau), Op. 20, October 14, 1932 60
"Also sprach Zarathustra," Tone Poem (freely after Friedrich Nietzsche), Op. 30, March 10, 1933 842
"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 (violoncello solo, GREGOR PIATIGORSKY; viola solo JEAN LEFRANC†), March 24, 1933 945
STRAVINSKY: Suite from the ballet "Petrouchka," January 14, 1933 562
Le Sacre du Printemps," A Picture of Pagan Russia, February 24, 1933 804
TCHAIKOVSKY: "Romeo and Juliet," Overture Fantasia, January 20, 1933 588
Symphony No. 5, E minor, Op. 64, April 21, 1933 1076
TCHEREPNIN, A.: "Magna Mater,"** Op. 41, December 9, 1932 —first performance in the United States 359
WAGNER: Overture to "Tannhäuser," March 17, 1933 903
Prelude to "Die Meistersinger von Nürnberg," October 14, 1932 79
"Waldweben," March 17, 1933 886
Prelude and Liebestod from "Tristan und Isolde," March 17, 1933 896
Prelude to "Parsifal," February 17, 1933 730
Good Friday Spell, from "Parsifal," February 17, 1933 .. 744

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

Transformation Music and Closing Scene of Act I of "Parsifal" (Bach Cantata Club), April 13, 1933 .. 1048

Walton: "Belshazzar's Feast"** for mixed chorus (Cecilia Society), baritone solo (David Blair McClosky) and orchestra, March 31, 1933—first time in the United States 996

Weber: Overture to "Oberon," October 21, 1932 102

Weinberger: Polka and Fugue** from the opera "Schwanda, der Dudelsackpfeifer," January 20, 1933 616

Williams, Vaughan: Fantasia for string orchestra, on a theme by Thomas Tallis, December 2, 1932 306

Pastoral Symphony,* January 13, 1933 534

SUMMARY

These composers were represented at these concerts for the first time: James, Locatelli, Markevitch, Weinberger.

Bach, J. S.	3	MacDowell	1
Bax	2	Markevitch	1
Beethoven	2	Martinŭ	1
Brahms*	8	Mendelssohn	2
Bruckner	1	Moussorgsky	1
Carpenter	2	Mozart	7
Chausson	1	Rimsky-Korsakov	3
Converse	1	Roussel	1
Debussy	1	Schmitt	1
Delius	2	Schubert	1
Foote	1	Schumann	1
Franck	1	Sibelius	8
Gluck	1	Strauss, J.	2
Gruenberg	1	Strauss, R.	2
Handel	1	Stravinsky	2
Haydn	2	Tchaikovsky	2
Hill	1	Wagner	7
d'Indy	1	Walton	1
James	1	Weber	1
Locatelli	1	Weinberger	1
Loeffler	1	Williams, Vaughan	2
Lully	1		—
			84

*Brahms's Symphony No. 2 was performed twice.

1
LIBERTY
SQUARE
BOSTON

Practically every kind of Insurance except Life including Fidelity and Surety Bonds

ORCHESTRAL WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

CARPENTER: "Patterns."
CONVERSE: "Prophecy."
GRUENBERG: Symphony No. 1.
SCHMITT: Symphonie Concertante for orchestra and piano.

4

OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

BACH-RESPIGHI: Passacaglia and Fugue in C minor.
BACH-VOLKEL: Fantasia in G major.
BAX: "Winter Legends," Symphonie Concertante for pianoforte and orchestra.
HILL: Sinfonietta.
JAMES: Station WGZBX.
LOCATELLI: Elegiac Symphony.
LOEFFLER: "Evocation."
MARTINŮ: Solo String Quartet, with orchestra.
MOZART-CASSADÓ: Concerto for violoncello.
PROKOFIEFF: Suite, "The Gambler."
Pianoforte Concerto No. 5, in G major.
SIBELIUS: "Tapiola," Tone Poem.
TCHEREPNIN, A.: "Magna, Mater."
WALTON: "Belshazzar's Feast."
WEINBERGER: Polka and Fugue.

15

WORKS PREVIOUSLY PERFORMED IN BOSTON, BUT PLAYED FOR THE FIRST TIME AT THESE CONCERTS

VAUGHAN WILLIAMS: Pastoral Symphony.

1

THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

CARPENTER, JOHN ALDEN, pianist (Carpenter's "Patterns,"† for orchestra and piano obbligato), October 21, 1932. Sketch 117

COHEN,** HARRIET, pianist (Bax's "Winter Legends,"** Symphonie Concertante for pianoforte and orchestra—first time in the United States), November 11, 1932. Sketch 213

GABRILOWITSCH, OSSIP, pianist (Brahms's Pianoforte Concerto, D minor, No. 1), April 28, 1933 (Pianoforte Concerto, B-flat major, No. 2), April 29, 1933 .....1158, 1144

GEBHARD, HEINRICH, pianist (d'Indy's Symphony on a French Mountain Air, for orchestra and pianoforte, Op. 25), March 17, 1933 876

GIESEKING, WALTER, pianist (Mozart's Concerto in C major for pianoforte and orchestra, K. No. 467), February 10, 1933. Sketch 698

LAURENT,† GEORGES, flutist (Foote, "A Night Piece," for flute and string orchestra), March 10, 1933 840

MALKIN, BEATA, soprano** (Converse's "Prophecy"†: Tone Poem for soprano and orchestra), December 16, 1932 398

PIATIGORSKY, GREGOR, violoncellist (Mozart's Concerto for violoncello, transcribed by GASPAR CASSADÓ from the horn concerto, K. No. 447), March 24, 1933. Sketch.. 925

PROKOFIEFF, SERGE, pianist (Prokofieff's Piano Concerto, No. 65, G major,** Op. 55), December 30, 1932 504

SCHMITT,* FLORENT, pianist (Schmitt, Symphonie Concertante** for orchestra and piano, Op. 82—first performance), November 25, 1932. Sketch 256

SPALDING, ALBERT, violinist (Mozart, Concerto for violin, D major, K. 218; Chausson, "Poème" for violin and orchestra, Op. 25), January 13, 1933. Sketch 551

Singer: Beata Malkin** 1

Pianists: John Alden Carpenter, Harriet Cohen,** Ossip Gabrilowitsch, Heinrich Gebhard, Walter Gieseking, Serge Prokofieff, Florent Schmitt** 7

Violinist: Albert Spalding 1

Violoncellist: Gregor Piatigorsky 1

Flutist: Georges Laurent† 1

11

THE FOLLOWING HAVE ASSISTED IN PERFORMANCES

Singers: BACH CANTATA CLUB, G. Wallace Woodworth conductor (Beethoven, Symphony No. 9; Wagner, Closing Scene from "Parsifal"). CECILIA SOCIETY, Arthur Fiedler conductor.

Mme. Renée Longy Miquelle

Pianist — Coach

beginning June 15, a summer course in general musicianship

for particulars address

317 So. 17th St., Philadelphia, Pa.—*before* June 1st.
Symphony Hall, Boston, Mass.—*after* June 1st.

Sopranos: Adelle Alberts, Olga Averino, Clara Shear. *Contralto:* Nevada Van Der Veer. *Tenors:* Rulon Y. Robison, Robert Steel. *Baritone:* David Blair McClosky. *Bass:* Frederic Baer.
String Quartet: Messrs. Burgin,† Gundersen,† Lefranc,† Bedetti.†
Viola: Jean Lefranc.†
Violoncello: Gregor Piatigorsky.
Piano: Jésus María Sanromá.†

GUEST CONDUCTORS

Burgin, Richard.† January 13–14, 1933. Vaughan Williams, Pastoral Symphony*; Mozart, Concerto for violin, D major (K. 218); Chausson, "Poeme," for violin and orchestra, Op. 25; Stravinsky, Suite from "Petrouchka."

Stoessel,* Albert. January 20–21, 1933. Bach-Volkel, Fantasia, G major, arranged for strings**; Mozart, Symphony, D major ("Haffner"); Tchaikovsky, "Romeo and Juliet"; James, "Station WGZBX"**; Weinberger, Polka and Fugue from "Schwanda."**

ENTR'ACTES

	PAGE
Auer, M.: Bruckner and Wagner	72
Calvocoressi: Debussy Manuscript, The Truth About a	411
Cardus, Neville: Delius, His Method and His Music	656
Daily Telegraph (London): Opera in English	506
Evans, E.: Arnold Bax	1030
Fox-Strangways, A. H.: "Belshazzar": Handel and Walton	986
Form	75
Thomas Tallis	317
"G. E." (*Manchester Guardian*): Sibelius	165
Hale, P.: Dostoievsky, Pauline, and His Novel "Le Joueur"	168
Maelzel	178
Negro Minstrel Songs	162
Oxford University: Handel, Haydn, and Degress	208
Henderson, W. J.: Singing and Singers	120
Polka, History of the	617
Jean-Aubry, G.: Florent Schmitt	272
Newmann, E.: Fact and Fiction About Beethoven	362
Mendelssohn and Others	404
National and International Interpreters	608
Paris, G.: Tannhäuser, The Legend of	900
Times (London): Orchestra Monotone, A Plea for Variety	708
Pastoral Music Aside from Beethoven	542

Guard Against Theft——————
——————and Damage to Your Auto
One minute from Symphony Hall
STORE AT WESTLAND AVENUE GARAGE Inc.
41 WESTLAND AVENUE

Six symphony concerts were given in Symphony Hall on Monday evenings, Dr. Koussevitzky, conductor:

1932. November 7. Weber, Overture to "Oberon"; Franck, Symphony in D minor; Strauss, "Don Juan," Tone Poem, Op. 20 (after Lenau); Wagner, Prelude to "Die Meistersinger von Nürnberg."

December 12. Berlioz, Overture "The Roman Carnival," Op. 9; Schumann, Concerto in A minor for Pianoforte and Orchestra, Op. 54 (Eunice Norton); Sibelius, Symphony No. 2 in D major, Op. 43.

1933. January 23. Rimsky-Korsakov, Suite from the Opera, "The Fairy Tale of Tsar Saltan"; Strauss, "Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24; Beethoven, Symphony No. 7 in A major, Op. 92.

February 13. Wagner, Overture to "Rienzi," Prelude to "Lohengrin," Prelude and Love-Death from "Tristan und Isolde," Death Music of Siegfried from "Dusk of the Gods," Siegfried Idyll, Overture to "Tannhäuser."

March 13. Glinka, Overture to "Russlan and Ludmilla"; Tchaikovsky, Concerto for Violin in D major, Op. 35 (CARMELA IPPOLITO*); Stravinsky, "Le Sacre du Printemps" ("The Rite of Spring") A Picture of Pagan Russia.

April 3. Beethoven, Overture to "Leonore" No. 3, Op. 72; Walton "Belshazzar's Feast" (For Mixed Chorus, Baritone Solo, and Orchestra), (CECILIA SOCIETY CHORUS—ARTHUR FIEDLER, conductor, Baritone: DAVID BLAIR MCCLOSKY); Tchaikovsky, Symphony No. 4 in F minor, Op. 36.

Six symphony concerts were given in Symphony Hall on Tuesday afternoons, Dr. Koussevitzky, conductor:

1932. November 22. J. S. Bach, Brandenburg Concerto No. 2 in F major (Solo violin, RICHARD BURGIN; Flute, GEORGES LAURENT; Oboe, FERNAND GILLET; Trumpet, GEORGES MAGER); Haydn, Symphony in G major "The Surprise" (B. & H. No. 6); Beethoven, Symphony No. 7 in A major, Op. 92.

1933. January 3. Handel, Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10; Mozart, Symphony in G minor (Koechel No. 550); Schubert, Symphony in C major, No. 7.

February 7. Berlioz, Symphonie Fantastique in C major, No. 1, Op. 14A; Wagner, Prelude and Love-Death from "Tristan und Isolde," Overture to "Der Fliegende Holländer."

March 7. Schumann, Symphony in B-flat, No. 1, Opus 38; Liszt,

THE LONGY SCHOOL OF MUSIC

announces

A SECOND SERIES OF CONCERTS

by the

CHARDON STRING QUARTETTE

Season 1933-34

Brattle Hall, Cambridge

Nov. 9 and 30: Dec. 14: Jan. 18: Feb. 15: March 15: Apr. 12.
At 8.15 o'clock

Complete performance of the seventeen string quartettes of Beethoven.
Subscriptions now being received. Seats allotted in order of receipt.
Season Tickets $9.00, $6.00, $3.50: payable not later than October 1st.

Longy School of Music 44 Church Street, Cambridge

Pianoforte Concerto in E-flat, No. 1 (JESÚS MARÍA SANROMÁ); Tchaikovsky. Symphony No. 4 in E minor, Op. 36.

March 28. Mendelssohn, Overture "The Hebrides" ("Fingal's Cave") Op. 26; Brahms, Symphony No. 3 in F major, Op. 90; Strauss, "Also Sprach Zarathustra," Tone Poem, Op. 30 (Freely after Friedrich Nietzsche).

April 18. Debussy, Two Nocturnes—"Clouds" and "Festivals"; Ravel, "Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces; Stravinsky, Suite from the Ballet, "Petrouchka" (Piano: JESÚS MARÍA SANROMÁ); Sibelius, Symphony No. 2, in D major, Op. 43.

* * *

PENSION FUND CONCERTS

January 1, 1933. All-Wagner Programme: "Tannhäuser," Bacchanale; "Lohengrin," Lohengrin's Narrative (PAUL ALTHOUSE); "Siegfried," "Forest Murmurs"; "Dusk of the Gods," "Siegfried's Death Music"; "Tristan and Isolde," Prelude and Love-Death; "Mastersingers of Nuremberg," Walther's Prize Song (PAUL ALTHOUSE); Prelude.

February 26, 1933. Mozart, "Eine Kleine Nachtmusik"; Schumann, Piano Concerto (MYRA HESS); Tchaikovsky, Symphony No. 5.

April 30, 1933. Brahms, A German Requiem (HARVARD GLEE CLUB; RADCLIFFE CHORAL SOCIETY; JEANNETTE VREELAND, soprano; DAVID BLAIR MCCLOSKY, baritone).

* * *

BRAHMS FESTIVAL

These works by Brahms were performed by the Boston Symphony Orchestra at Festival concerts:

Wednesday evening, April 26, 1933: Variations on a Theme by Haydn; Concerto for violin and violoncello (Messrs. BURGIN† and BEDETTI†); Symphony No. 4, E minor.

Thursday afternoon, April 27, 1933: Clarinet Quintet in B-flat (VICTOR POLATSCHEK,† clarinetist); songs with pianoforte—"Liebestreu," "Das Mädchen spricht," "Wir wandelten," "Der Schmied" (JEANNETTE VREELAND, soprano), Liebeslieder Waltzes; Piano Quartet (JÉSUS MARÍA SANROMÁ, pianist).

Boston University Summer Session

JULY 5 to AUGUST 12, 1933

Offers a wide variety of courses. Of special interest to readers of this Program are the courses in Advanced Harmony; Music Appreciation; Modern Music; Sight Singing; High School Choral, Instrumental, and Applied Music; Ministry of Hymns in Life and Worship; Choir Directorship; Harmony, School Music, Piano Class, and Music Appreciation Methods.

For further information, address:

T. EVERETT FAIRCHILD, Director

688 Boylston Street, Boston, Massachusetts

Cross Language-Borders!

The person who knows several languages finds the world's literature, drama, art and operatic works open before him! He is not handicapped by national or language frontiers. His knowledge is greater, his appreciation keener, his enjoyment increased. And foreign languages are so easily learned, the Berlitz Conversational Way—famous for 53 years. Free trial lesson.

INDIVIDUAL OR CLASS INSTRUCTION

BERLITZ SCHOOL OF LANGUAGES

140 NEWBURY STREET

TEL. COMMONWEALTH 1814

SANDERS THEATRE . . . . . CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 27

AT 8.00

Included in the BRAHMS FESTIVAL

PROGRAMME

Academic Festival Overture, Op. 80

Concerto for Violin and Violoncello with Orchestra, in A minor

---

Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOISTS

RICHARD BURGIN JEAN BEDETTI

NOTHING NEW UNDER THE SUN?

Yes, under the glorious sun of Maine, Students of the Fine Arts may pursue their studies directed by Artist-teachers and be refreshed by an ideal vacation.

Are you satisfied with your present knowledge and skill?

Do you wish to grow and develop in your Art?

The McMillan Vacation School of Fine Arts, George McMillan, Director, offers over a period of fourteen weeks—June 12 to September 16—the following advantages for study and recreation:

Private lessons in—

Piano
Violin
Cello
String Instruments
Voice
Harmony
Preparation in Repertoire
Student-Musicales
Artist-Concerts

Recreational Privileges—

Boating
Swimming
Fishing
Mountain Climbing
Sun Baths and Relaxation
Photography
Picnicking

Music classes in Elementary Theory
Art classes in Landscape Painting
Outdoor Sketching and Artistic Photography
Lectures on Technic, Interpretation and Teaching Material

Our vacation school is located on the largest of the Belgrade Lakes amidst hills, woods, and scenery of surpassing beauty.

It is our sincere desire to stimulate the enthusiasm of our students for their Art, to enlarge their knowledge and increase their skill, meanwhile providing a restful and happy vacation.

Students may enter at any time. Send for full descriptive catalogue.

THE McMILLAN SCHOOL OF FINE ARTS

GEORGE McMILLAN, *Teacher of Piano and Harmony,* DIRECTOR

Till May 15 address,
35 Orchard Place,
New Rochelle, N. Y.

Afterwards address,
Belgrade Lakes,
Maine.

Our winter session (21st consecutive season) extends over a period of thirty-three weeks—October 2nd to May 19th.

The School is located in a beautiful private residence-park within three miles of the New York City line.

Our services offered to talented students desiring sincere study of highest artistic standards.

SYMPHONY HALL, BOSTON

FIFTY-THIRD SEASON, 1933-1934
OCTOBER 6 — APRIL 28

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

24 Friday Afternoon Concerts
24 Saturday Evening Concerts
6 Monday Evening Concerts
6 Tuesday Afternoon Concerts

Renewal cards have been mailed to all subscribers. If any subscriber has not received his notice, he is requested to advise the subscription office today.

IF YOU ARE NOT A SUBSCRIBER—

we suggest that you examine the index on pages 1165–1172. This gives an idea of the range of the Boston Symphony concerts, the importance of a season's repertory in the world of musical performance, and the assisting artists who appear with the Orchestra.

The list of works performed at the Monday and Tuesday series will be found on pages 1173-1174.

For further information you are invited to inquire at the subscription office.

SYMPHONY HALL - BOSTON

48th Season

THE POPS

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

OPENING NIGHT

Wednesday Evening, May 3, 1933, at 8:30

PROGRAMME

EMPEROR MARCH ..... Wagner

OVERTURE to "The Bartered Bride" ..... Smetana

GYPSY DANCE from "Carmen" ..... Bizet

*FANTASY on Theme from "Hansel and Gretel" .... Humperdinck
(arranged by Oscar Fried)

---

*CUBAN OVERTURE (Rumba) ..... Gershwin
(First time in Boston)

"DRINK TO ME ONLY WITH THINE EYES" } Arranged for Strings by Pochon

MOLLY ON THE SHORE ..... Grainger

BOLERO ..... Ravel

---

*"MUSIC IN THE AIR," Selection ..... Kern

"WINE, WOMAN, AND SONG," Waltz ..... Strauss

"DIE MEISTERSINGER VON NÜRNBERG," Prelude .... Wagner

*First performance at the Pops

DAVID BLAIR McCLOSKY

Baritone

who appeared as soloist with the

BOSTON SYMPHONY ORCHESTRA

March 31st, April 1st and April 3rd

was re-engaged by Dr. Serge Koussevitzky

to sing the baritone part of the

BRAHMS REQUIEM

April 30th

●

Mr. McClosky who is now being booked for club, school and college engagements for the season 1933-34, has just concluded a series of New England appearances with engagements in Providence, Fall River, Fitchburg, Farmington (Conn.), Winchester, St. Johnsbury, Wollaston, Lynn, Beverly, Salem, Arlington, Groton and Manchester, N. H.

Exclusive Management

AARON RICHMOND ARTISTS SERVICE

12 Huntington Avenue (Copley Square)

Boston, Massachusetts

— COMING —

MAY 4 and 5 **COLONIAL THEATRE**

—TWO MATINEES—

RUTH St. DENIS

AND HER COMPANY OF DANCERS

In a programme which includes a revival of her famous "COBRAS," "THE PURDAH" and other East Indian Dances

Prices $2.20, $1.65, $1.10, .83 cents (Tax included)

MAIL ORDERS NOW to *Mrs. Anita Davis-Chase,* 234 Boylston Street
BOX OFFICE SALE OPENS MONDAY, MAY 1st.

FÉLIX FOX SCHOOL

OF

PIANOFORTE PLAYING

FÉLIX FOX, Director

PIANOFORTE from elementary to most advanced grade; THEORY; SOLFEGGIO; HARMONY; COUNTERPOINT; SIGHT PLAYING; NORMAL COURSE; ASSEMBLIES; PUBLIC PUPILS' CONCERTS

Miss Elizabeth Congdon, of Providence, graduate pupil of Mr. Fox, Winner in State (Rhode Island) and District, National Federation of Music Clubs' Young Artists' Contest, 1933.

For Booklet, Address
THE SECRETARY,
403 Marlborough St., Boston

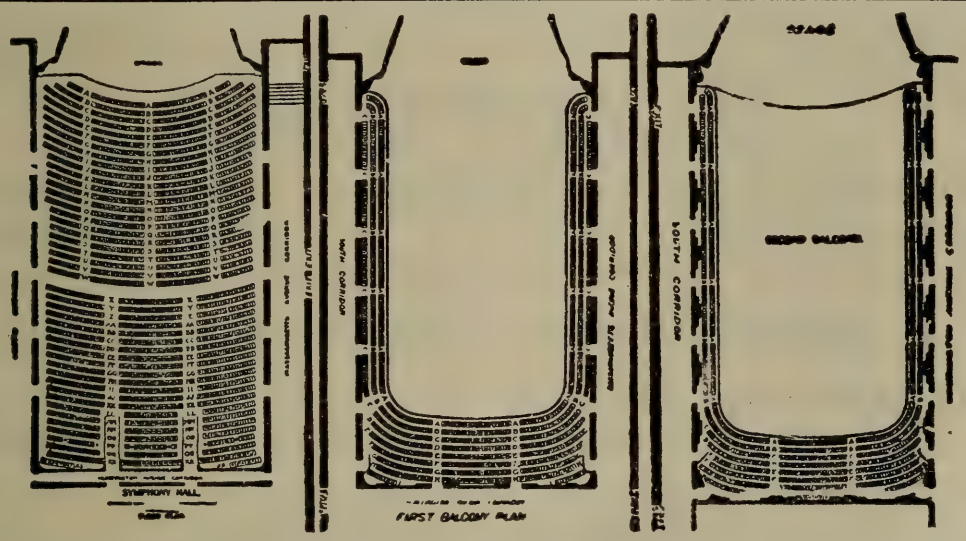
Mason & Hamlin Pianoforte

INVITATION

You are cordially invited to attend the annual assembly of the Artists' Class of Raymond Havens, at Jordan Hall, on Monday, May 8, at 8 P.M. Many of the pianists appearing are professional musicians, although some have been trained to professional standards solely through the Master Classes. Only those who have reached a certain degree of artistic excellence are permitted to play on these occasions.

Public cordially invited. No tickets required.

build up your name—advertise—representation in this programme will assist you! at a nominal cost! L. S. B. Jefferds, adv. mgr., symphony hall, boston
tel. commonwealth 1492



SAMUEL ENDICOTT
DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING
Studio: 402 PIERCE BUILDING

MRS. DUDLEY FITTS

TEACHER OF SINGING
ACCOMPANIST
COACH

1111 Boylston Street
Boston

Telephone
Kenmore 7932

Longy School of Music

Incorporated

MINNA FRANZISKA HOLL, Director

Season 1933-1934

44 CHURCH STREET — CAMBRIDGE, MASS.

Catalogue sent upon request. — Telephone: UNIversity 0956.

MALCOLM LANG

PIANOFORTE — THEORY

Interpretation of Songs

6 NEWBURY STREET — BOSTON

RICHARD PLATT

TEACHER OF THE PIANOFORTE

Will be at his studio, 16 LIME STREET, on WEDNESDAYS and THURSDAYS during the summer

Special rate for ten-week course — Phone: LAFayette 7444

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO — COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST — EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET — 'Phone: Commonwealth 5069

F. Addison Porter

TEACHER OF PIANOFORTE

512 Pierce Building, Copley Square, Boston

Laura Huxtable Porter

Programmes of Poetry,
Drama and Pianoforte Music

26 EVANS WAY, BOSTON, MASS.

LASALLE WHITWELL

MATHEMATICAL HARMONY
MATHEMATICAL COMPOSITION
MATHEMATICAL COUNTERPOINT
ACCELERATION OF REFLEXES
ANALYSIS OF TECHNIQUE
DETERMINATION OF ABILITY

WELLESLEY 1200 — PAYMENT OPTIONAL

MARY INGRAHAM

Studio, Kenmore 0491
Residence, N.N. 2500-W

PIANIST — ORGANIST
TEACHER

Lang Studios — 6 NEWBURY ST.

THE ARTHUR WILSON SINGERS

WBZ—TUESDAYS—7.45

Ten Solo Voices, who, as individuals have made and are making their studies, and as a group are being rehearsed—in this Studio.

"One of the outstanding features of the afternoon."—*Boston Herald,* February 27, 1933.

Choral Festival Alliance, Boston Opera House, February 26, 1933.

In these days of essential economy in spending, Mr. Wilson offers lessons by a staff of assistants under his supervision at prices scaled to the needs of any desiring study.

The ARTHUR WILSON STUDIO of SINGING

908 BEACON STREET, BOSTON KENmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 Boylston Street, Copley Square Telephone Ken. 1164

GERTRUDE TINGLEY

SINGER AND TEACHER OF SINGING

STUDIO, 33 NEWBURY STREET Telephones { Kenmore 8258 / Aspinwall 7190

ROYAL DADMUN

BARITONE

IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street Telephone Circle 9291

For appointment write to above address or phone secretary—Jamaica 4947-W

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

ISABEL FRENCH

SOPRANO · TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

EDWARD SCHUBERTH & COMPANY

Importers, Music Publishers and Dealers, 11 East 22nd Street, New York

PUBLISHERS' AGENTS IN THE UNITED STATES FOR

Steingraeber Edition, Leipzig	Gould & Boltler, London	J. B. Cramer & Co., London
Cotta Edition, Stuttgart	Forsyth Bros., Ltd., London	Cary & Co., London
Practical Pianoforte School	Beal, Stuttard & Co., London	F. Hofmeister, German Works, Leipzig
Banks & Co., York	Joseph Williams, Ltd., London	Bach Boekelmar Works in colors

AGENTS FOR AND PUBLISHERS OF, H. GERMER'S INSTRUCTIVE EDITIONS

SEND FOR A FREE THEMATIC CATALOG

LAMBERT MURPHY
TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING
Prepares for Oratorio, Church, Opera and Concert
1564 COMMONWEALTH AVENUE Tel. Asp. 0846

Just out!
for TWO PIANOS
"The Dancer in the Patio"
by CHARLES REPPER
Brashear Music Co., Trinity Court, Boston

HARRIS S. SHAW
PIANO, ORGAN, COACHING
Mr. Shaw will form classes in Ear Training, Harmony and Improvisation. The plan of Study is along lines as given at Paris Conservatory
175 DARTMOUTH STREET . . . BOSTON
Kenmore 6520

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building Copley Square
Telephone Capitol 6745

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

Miss ROSE STEWART
TEACHER OF SINGING
245 Chestnut Hill Avenue, Brighton
Telephone Stadium 2326

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE Room 406
Kenmore 9415

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET .. .. BOSTON
Telephone Hubbard 6677

FRANK E. DOYLE
14 STEINERT HALL
SINGING
Teacher of John Smallman; Edgar Isherwood; Apolyna Stoskus (Juilliard fellowships 1930, 1931; Worcester Festival 1931)

ROSALIE THORNTON
PIANO STUDIO
282 DARTMOUTH STREET, BOSTON
Telephone: Commonwealth 4994

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

BESSIE POOLE
PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio Latest Equipment
162 Boylston Street, 24 Steinert Hall
Phone Hancock 0389

KATE FRISKIN
PIANIST AND TEACHER
Member of Faculty
Abbot Academy
Andover, Mass.
Boston
Wednesdays

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

Boston Symphony Orchestra

Fifty-second Season, 1932-1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

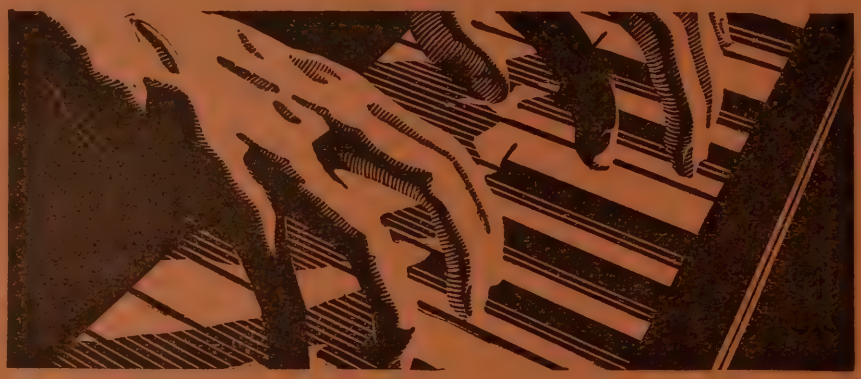
Sanromá, J.

Celesta.

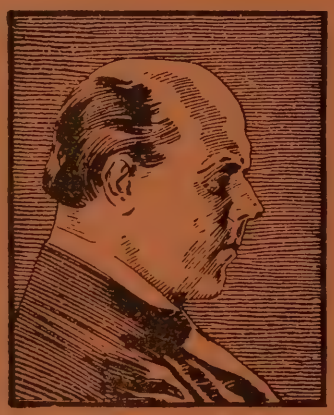
Fiedler, A.

Librarian.

Rogers, L. J.



GIESEKING . . *at the*



BALDWIN

It has the most beautiful tone I have ever found in a piano . . . It is truly marvelous with what suppleness the Baldwin is prepared to respond to every intention of the artist and to permit him to realize every effect, dynamic or technical, every nuance of expression . . . even the most delicate.

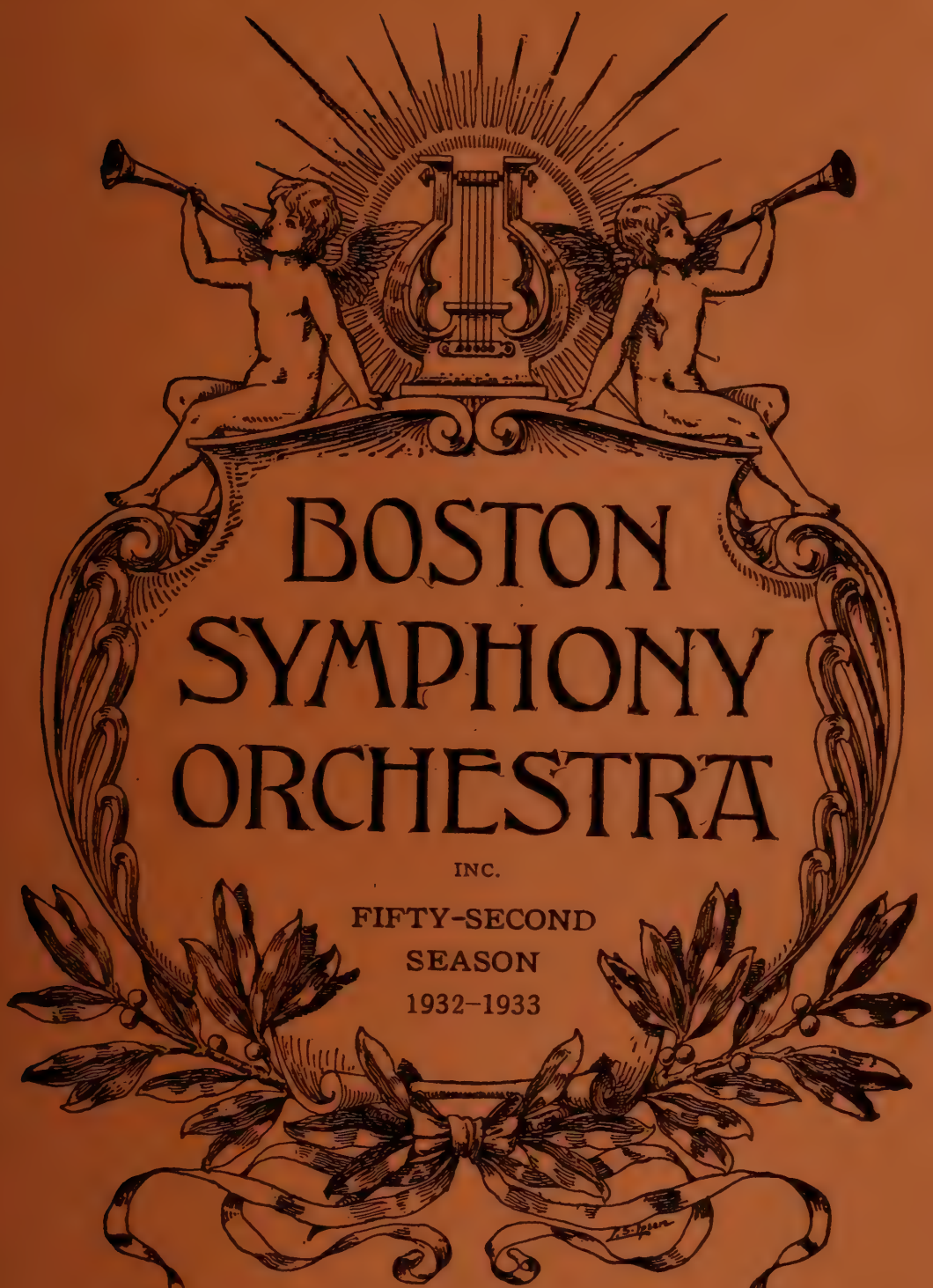
Walter Gieseking

The Baldwin Budget Plan makes immediate purchase easy.
Liberal trade-in allowance. Catalog on request.

Baldwin Piano Warerooms, Inc.

150 Boylston Street

M. N. Levy, Pres.



BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(MONDAY)

A

SYMPHONY HALL, BOSTON

Sunday Afternoon, November 27, at 3.30

The English Singers

In a programme of Elizabethan madrigals, motets, ballets and folk-songs

---

Sunday Afternoon, December 4

Lawrence Tibbett

Sunday Afternoon, December 11

Lily Pons

Course of
Five Concerts

On Tuesday and
Saturday Evenings
at 8.30

November 29 January 7
February 21 March 4
April 11

Season Tickets,
$5, $7.50, $10, $12.50

SERGE
Rachmaninoff
Piano

Don Cossacks
Serge Jaroff, Leader

LOTTE
Lehmann
Soprano

YEHUDI
Menuhin
Violin

JOHN CHARLES
Thomas
Baritone

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

MONDAY EVENING, NOVEMBER 7, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

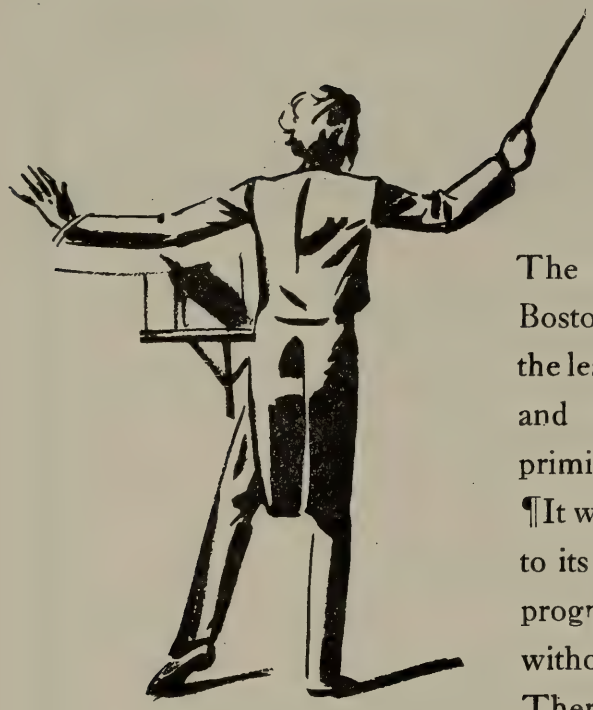
THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Conductors build an Orchestra



The respective stages through which the Boston Symphony Orchestra passed under the leadership of H nschel, Gericke, Nikisch and Paur have been described as "the primitive, the expert, and the romantic." ¶It was Gericke who brought the Orchestra to its first point of expertness. He put the programme on a classical basis, yet not without encountering most trying difficulties. There were public expressions of disapproval. As late as 1887 full appreciation was still lacking . . . for as Gericke himself wrote regarding the first performance of Anton Bruckner's Symphony No. 7. . . . "during the last movement we were more people on the stage than in the audience." ¶Yet Gericke himself later called the people of Boston "one of the most cultivated and best understanding musical publics in the country."

★ ★ ★ ★

The volume of Trusts and Executorships which Old Colony Trust Company handles, together with the length of its experience, have enabled it to build an expert fiduciary organization that is pre-eminent in New England.

Old Colony
Trust Company

17 COURT STREET, BOSTON

Affiliated with The First National Bank *of* Boston

Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Style for Over a Century

Half-Size Dresses

On the Third Floor

For the certain size woman or miss who has, in the past, found it difficult to secure dresses to fit her correctly and smartly, we have established a new section that obviates her difficulties almost entirely!

We have studied the woman who is five feet five inches or less in height. We know her arms are shorter, naturally, than her tall sister's . . . her waist line higher . . . her measurements from hip to hem decidedly less.

We know she cannot wear a fashion designed for a tall woman and merely resized for her. So we have selected fashions that adapt the newest Paris details to her figure. . . . Vionnet closings are higher and shorter . . . jackets are brief . . . sleeve fullness is restrained . . . pleats are placed a bit nearer the waist line . . . everything to make her look her youngest and smartest! Almost an entire floor is devoted just to her!

Formal Evening and Dinner Velvets,	***39.50***
Clever Wool and Satin Dresses,	***25.00***
Skillfully treated Rough Crepes,	***19.75***

First Programme

MONDAY EVENING, NOVEMBER 7

at 8.15

Weber . . . . . Overture to "Oberon"

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Strauss . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

* * *

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

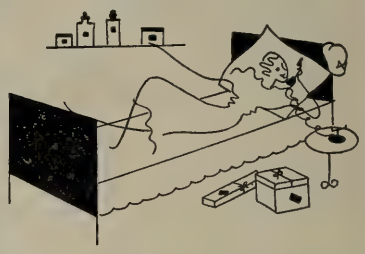
pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The

Dilemmas Elizabeth Arden has solved

DILEMMA No. 1.



A Message from Mars

It has been a day of disappointments. A hopeless shopping tour, a tiresome luncheon and though it is only four o'clock, you vow that nothing short of a message from Mars will cause you to move. And then, out of the ether it comes! A call from Peter Pratt . . . in town for the night only. It's tonight or never so you say, "yes . . . at eight". What are you ever going to do about your face?

SOLUTION: You reach for the phone, call Kenmore 4784, and ask for an appointment for a Muscle-Strapping, Skin-Toning Treatment. "In an hour," you are told. In the Elizabeth Arden Salon, a charming, competent attendant smooths your tiredness away . . . revives your loveliness . . . restores your morale. And when you reach home looking years younger and your loveliest self, you are ready for anything . . . anybody . . . even Peter!

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK LONDON PARIS BERLIN ROME

Jays Boston Temple place
Bring out the glamour of your personality in a Jays Evening gown

free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889. It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899 (Mr. Gericke, conductor), and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January 29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922; April 11, 1924; October 15, 1926; October 19, 1928; January 23, 1931; October 21, 1932. It was also played at the benefit concert to Wilhelm Gericke, April 24, 1906.

FOUR TO SIX MONTHS
Before the Actual Purchase of an Annuity

Many persons are not interested in understanding Annuities because they think they are not *now* in a position to purchase.

Experience, from one hundred replies to my Annuity advertising, has shown me that most people like time to absorb the Annuity principle. The purchase is often four to six months after the first inquiry.

I have put the answers to the three most common questions regarding Annuities into separate leaflets for preliminary information. These will be mailed gladly on request.

☐ **1. Safety? "THE HEART OF AN ANNUITY IS CERTAINTY"**

☐ **2. Kinds? "ANNUITIES DESCRIBED"**

☐ **3. How small an investment? "BABY ANNUITIES"**

100 Milk Street R. O. WALTER **HANcock 6200**

Experience Series No. 1

The return of femininity brings us the alluring Fashion of

Velvet

DINNER HATS

A fascinating whim of fashion, the perky cap of velvet for dinner, Symphony concerts or dancing. We are sketching one style at $10.50 in a group of these new "sundown" fashions. They are lovely worn with or without the veil. Millinery Salon, sixth floor.

R. H. STEARNS CO.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn of Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself,

*Translated by Mrs. Newmarch.

Alligator's a Favorite . . .

$12.50

Because it can be worn successfully with almost any type informal costume — alligator is a favorite with smart women. This trim oxford may be selected in either black or brown.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

D'Indy describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom. D'Indy says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we

Foremost in Furs

FURS . . .

of the finest quality
at the lowest prices
in our history

LAMSON—
AND
HUBBARD

304 Boylston at Arlington Street, Boston

may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspects and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,* displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,† the *Dies Iræ*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.' "

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

Richard Strauss

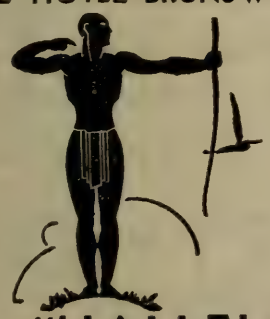
(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The

*Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; February 19, 1926; March 18, 1932. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

†Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Iræ*,'—on the theme of the prose, *Dies Iræ*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Iræ," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

THE HOTEL BRUNSWICK



EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 7:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927; April 25, 1930.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad

UPTOWN

NO PARKING PROBLEMS

when your car is delivered, at no extra charge, from the Huntington Avenue entrance to THE UPTOWN GARAGE, 10 Gainsboro Street. Look for our uniformed drivers.

GARAGE

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal.
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

Miss Howland 30 Bay State Road Tel Commonwealth 4500
Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +
Remodeling + Old Jewelry Sold + Appraising

SYMPHONY HALL

MONDAY EVENING, DECEMBER 12, 1932, at 8.15 o'clock

SECOND CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

This Prelude is in reality a broadly developed overture in the classic form It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57.

SYMPHONY HALL, Sunday, November 13, at 3.30 P.M.

CONCERT *of*
Armenian Symphonic Music
By
55 Members of the Boston Symphony Orchestra
And the Armenian National Chorus
of Boston
(Awarded first prize International Music Festival, 1932)

ROSE ZULALIAN, Contralto
Soloist with Chorus and Orchestra

BETTY BOYAJIAN
Piano Soloist with Orchestra

CHARLES GARO, Conductor

Prices:
$2.00, $1.50, $1.00 and 50c. (Plus Tax). Now on sale at Box Office

banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

• • •

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody

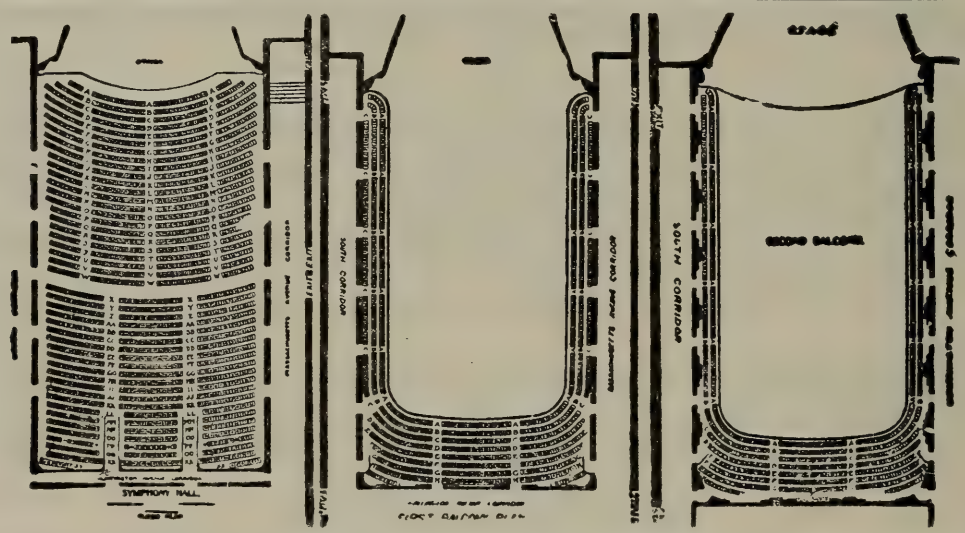
build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING



MUSICAL INSTRUCTION

The Longy School of Music

44 CHURCH STREET CAMBRIDGE, MASS.

Announces the appointment to the Faculty of
JAMES LODER, Pianist

Mr. Loder has recently returned from Europe where, for six years, he studied the piano under Emil Sauer and Artur Schnabel. Telephones: UNIversity 0956, 0957

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

The ARTHUR WILSON STUDIO of SINGING

(Workshop of The Studio Singers and Ensemble)

Out of 600 voice applicants in the recent Metropolitan Theatre (Boston Contest *both*
FIRST AND SECOND AWARDS went respectively to
JOHN PERCIVAL, Bass Baritone and FRANCES MADDEN, Soprano
Both are personal pupils of Mr. Wilson

908 BEACON STREET, BOSTON. KENmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD
Successors to the late Arthur J. Hubbard
VOCAL STUDIO . . . . . 246 Huntington Avenue

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—
"Anyone possessing a normal speaking voice should be able to sing."
Auditions free of charge.
RADIO TECHNIQUE 30 HUNTINGTON AVENUE, BOSTON Telephones { Kenmore 7873 / Columbia 2041

JANE RUSSELL COLPITT

PIANIST AND TEACHER
Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"
Announces removal of her Studio to "The Exeter," 88 Exeter Street
Telephone Ken. 1283

GERTRUDE EDMANDS

TEACHER OF SINGING
6 VAN BUREN HALL
TRINITY COURT 175 DARTMOUTH STREET

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE Telephone KEN. 1164

LAMBERT MURPHY

TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUM

BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street Telephone Circle 9291
For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH

SOPRANO TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

Symphony Studios, Hemenway and Boylston Streets Tel. Asp. 0846

RICHARD PLATT

Open Classes for Pianists and Teachers

Teacher of the Pianoforte Formal Musicales and Student Recitals

16 LIME STREET, BEACON HILL, BOSTON

Telephone: Lafayette 7444

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin
Exponent of Relaxation and Weight Touch
STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933
Information at above address

Mrs. Mabel Mann Jordan

Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON

BARITONE SOLOIST
TEACHER OF SINGING

30 HUNTINGTON AVENUE Room 406
Kenmore 9415

HELENE DIEDRICHS

PIANIST
Exponent of the Tobias Matthay Pianoforte Method
Private Lessons—Class Lessons—Training for Teachers Special fees for Children
One Free Scholarship offered
Audition by appointment
359 Harvard Street, Cambridge University 9296

ROSALIND KEMPTON

VIOLIN TEACHER
SOLO AND ENSEMBLE WORK

262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

LOUISA BURT WOOD

CONTRALTO

TEACHER OF SINGING

701 PIERCE BLDG. Telephone Kenmore 6520

ARTISS de VOLT

HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy
in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

Mrs. Charles Adams White

TEACHER OF SINGING

509 Pierce Building Copley Square
Telephone Capitol 6745

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER

PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.

Lessons in the home or studio.
1564 Commonwealth Ave. Tel. (mornings) { Asp. 1002

GIVE THEM THIS GREAT ADVANTAGE . . . TO KNOW AND LOVE GOOD MUSIC

No one really knows the influence music has upon a child. The strength of character it imparts, the inspiration it awakens, are qualities which it alone can engender. The love of music is a priceless heritage. • And it is a privileged child whose parents permit him to develop his talents on what is both the strongest and the most nearly perfect instrument, a Steinway. With its marvelous tone, its quick and sure response to childish fingers, the Instrument of the Immortals brings an inspiration of its own to the child's instruction. • You may think that the Steinway is expensive. But in the long run, it is the least expensive of pianos! With a deposit of as little as ten per cent of the total cost (used pianos are accepted in partial exchange) the model you select will be delivered at once to your home. The balance of the payments then will be extended over a period of three years. . . . Won't you come in and listen to the Steinway?

STEINWAY

The Instrument of the Immortals

A new Steinway Upright piano can be bought for a total as low as $875

A new Steinway Baby Grand at $1225 + 10% down balance in three years

M. STEINERT & SONS

a New England Institution since 1860

162 Boylston Street Boston

SYMPHONY HALL, BOSTON 52nd SEASON, 1932-1933

SIX TUESDAY AFTERNOON CONCERTS

November 22 January 3 February 7 March 7 March 28 April 18

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

SEASON TICKETS

$6, $9, $12, $15 (no tax)

On sale at the Subscription Office

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(MONDAY)

SYMPHONY HALL

COMING EVENTS

Next Sunday DEC. 18 at 3.30	**HANDEL & HAYDN SOCIETY** Thompson Stone, Conductor in Handel's "MESSIAH"

PENSION FUND Concert Announcement on Page 27

Saturday JAN. 7 at 8.30	**DON COSSACKS** Serge Jaroff, Leader "The Singing Horsemen of the Steppes"
Sunday JAN. 15 at 3.30	**JOHN McCORMACK** Tenor
Sunday JAN. 22 at 3.30	**JESÚS MARÍA SANROMÁ** Piano

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY–SECOND SEASON, 1932–1933

Programme

MONDAY EVENING, DECEMBER 12, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The STORY *of the* PROGRAMME

IT was under the conductorship of Gericke that many of the Boston Symphony Orchestra's methods and present customs came into existence. Not long after his coming the concert-goers were presented with a printed sheet with the name "Music Hall Bulletin" displayed across the top. This sheet contained historical and analytical notes on the numbers that were to make up the concert for that particular day. It first was written by Mr. George H. Wilson and met with immediate success. Later a thirty-two page pamphlet, under the same editorship replaced the "Bulletin." During the season of 1892–93, Mr. William F. Apthorp became editor, and in 1901 Mr. Philip Hale took up this work which he still conducts with such skill and learning. Mr. Hale furnishes the audience not only with direct reference to the particular programme of each concert but also with a wealth of interesting and authentic musical lore, historical, critical and biographical. His writing through all these years has served a far reaching educational purpose and has done much to further the appreciation of classical music in Boston.

Every property owner should complete a satisfactory estate program. His affairs should be arranged so as to take care of three important considerations: Income . . . Shrinkage . . . Management. A consultation with one of our officers will assist you to effect an orderly arrangement of your estate. Trust service in its largest sense is our principal business.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Gundersen. R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

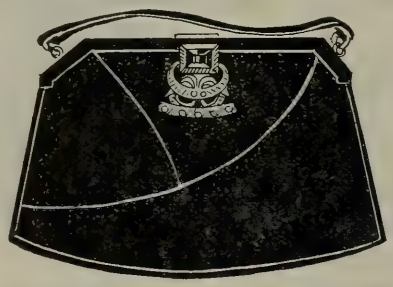
Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Style for Over a Century

We Present Gifts of Distinction by the Makers of the World's Finest Leather Goods

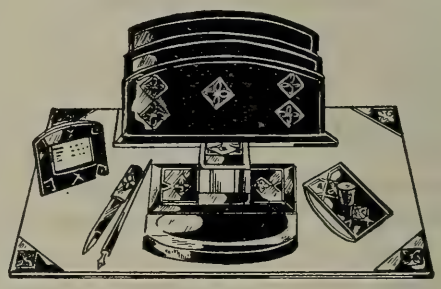


Mark Cross **$5**

Antelope Handbag

at Chandler & Co.

The inevitable choice for the fastidious woman is a Mark Cross bag. This one of soft black antelope with stunning marcasite clasp has much charm.



Mark Cross **$25**

Morocco Desk Set

at Chandler & Co.

Interesting desks call for interesting accessories — such as this six-piece desk set . . . hand tooled in gold.

Mark Cross **$21**

Cowhide Case

at Chandler & Co.

A simple tailored type bag of quality is this cowhide case . . . capacious and light weight. Women like the trim, moire lining.

$5

Mark Cross

Pin Seal Bill Fold

at Chandler & Co.

There's no need to worry over his gift any longer . . . he'll be more than proud of this distinctive Mark Cross bill fold.

Second Programme

MONDAY EVENING, DECEMBER 12

at 8.15

Berlioz . . . . Overture, "The Roman Carnival," Op. 9

Schumann . . . . . Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro.
II. Adagio.
III. Allegro non troppo.

Sibelius . . . . . Symphony No. 2 in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

SOLOIST

EUNICE NORTON

STEINWAY PIANO

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn

Attest: J. M. GALVIN, City Clerk

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at La Côte Saint-André, December 11, 1803; died at Paris March 9, 1869)

Berlioz's overture, "Le Carnaval Roumain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Ben-

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII (Librairie Plon, Paris, 1908).

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

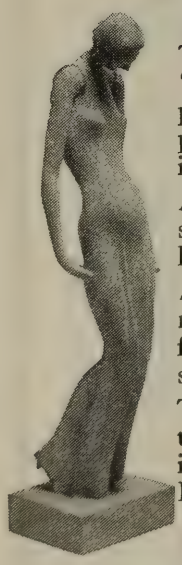
venuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Carbaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

*
* *

The success of "The Roman Carnival" overture was immediate. The applause was so long-continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough.

"Some years afterwards, when I had written the overture 'The Roman Carnival,' in which the theme of the Allegro is the same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments; for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take" It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

Brand New Clothes

Just Out Of Their Tissues

We believe that people want NEW THINGS . . . not the season's handled goods that must be unloaded at any price. Almost every express delivers beguiling clothes to us, fresh, new, individual, and they cost you no more.

OUR GIFT FLOOR IS READY

Hosts of fascinating articles selected by Mr. Jay in Europe are arrayed on our third floor for gift choosing. Early selections are advised because they are not to be duplicated.

frightened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the Allegro in the whirlwind time of the transteverine dancers; the audience shouted, *'Bis!'* We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

*
* *

The libretto of "Benvenuto Cellini" has been condemned as weak and

Experience Series—No. 2

BOTH ARE SAFE

SAVINGS BANK or ANNUITY

Principal preserved.

Moderate interest at variable rate.

If principal is consumed, income in later years fails.

"Refund" Annuity.

Large Income.

Fixed Income.

Balance between investments and amount received by annuitant before death repaid to heirs:

And in no case can the annuitant outlive the Income.

RATE OF "REFUND" ANNUITY INCOME.

	Man	*Woman*
At 55	7.25%	6.76%
At 60	8.01%	7.41%
At 65	8.99%	8.23%
At 70	10.25%	9.28%

Without Refund feature, a larger income is obtainable.

Most of the money brought in to me for Annuities this year has been taken from Savings Bank Accumulations.

Leave part in Savings Bank for emergency.
Put part into Annuity for lifelong larger income.

R. O. WALTER **100 Milk Street, Boston**

Please send descriptive leaflets and income at my age under Refund (no refund) Annuity.

Name ..... **Age** .....

Address .....

Gifts

as dependable as the name of Stearns

THIS great Christmas store is brimful of Yuletide cheer and smiling faces. It is the season for renewed friendships and expressed loyalties, and for those finer things of life, untouched by commercialism, that know no fluctuating market-prices. Good-will is one of them. Service is another. The lowliest gift article at Stearns' must be *"Stearns' traditonal quality"*, for giving, we believe, is a *privilege* and not a *careless gesture.*

Special Gift Sections

Christmas Luggage . . . . . *Second Floor*
Novelty Leather Goods . . . . *Sixth Floor*
85¢ Gift Neckties . . . . . *Second Floor*
Christmas Wrappings . . . . *Second Floor*
Christmas Cards . . . . . *Second Floor*
All-Year-Round Gift Room . *Seventh Floor*
Electrical Appliances . . . . . *Downstairs*
Christmas Toys . . . . . *Downstairs*

R. H. STEARNS CO.

foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

†"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operative cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V. Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone. Mme. Bosman.

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The overture begins Allegro assai con füoco, with the chief theme, which is taken from the saltarello* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "Oh Tereso, vous que j'aime plus que ma vie, je viens savior, si loin de vous, riste et vannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then violoncellos

*Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semi-circle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz.*" The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus.* The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

and violins, the last-named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (We here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double-basses.

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

Concerto in A minor for Pianoforte with Orchestral Accompaniment, Op. 54 . . . Robert Alexander Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

After Schumann heard for the first time Mendelssohn play his own Concerto in G minor, he wrote that he would never dream of composing a concerto in three movements, each one complete in itself. It is said that he began to write a pianoforte concerto when he was only seventeen and ignorant of musical form; that in 1836 he sketched a concerto in F major when he was living at Heidelberg. In January, 1839, he wrote from Vienna to Clara Wieck, his betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else." The key was not mentioned.*

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841—it was begun in May. It was then called "Phantasie in A minor," and was not intended for the movement of a concerto. It was played for the first time by Clara Schu-

*In a letter dated Leipsic, February 8, 1838, to Simonin de Sire (1800–1872), a landowner of Dinant, Belgium, one of Schumann's earliest admirers outside of Germany, he drew the attention of his friend to "the *Concert sans orchestre.*"

HOTELS OF DISTINCTION

The COPLEY-PLAZA
Boston

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

TO THE SEASON TICKET SUBSCRIBERS, AND CONTRIBUTORS TO THE DEFICIT, OF THE BOSTON SYMPHONY ORCHESTRA, INC.

The comparative summary of the treasurer's report for the 1931-32 season and two previous years, shows the difficulty of maintaining an organization with the standard of the Boston Symphony Orchestra upon a self-supporting basis. Without further financial aid, either from endowments, or by annual contributions from those who regard the orchestra as an important cultural, artistic and educational institution of Boston and New England, its future continuance would be doubtful.

During the season of 1931-32, in the course of which there were two pension fund concerts, the Thomas A. Edison and Judge Cabot Memorial Concerts, and the concert for the unemployed, to which the players and the Symphony Hall staff contributed their services, the orchestra gave 104 revenue-producing concerts in Boston, Cambridge, Providence, New York, Brooklyn, and fourteen other cities, with the addition of 58 Pop concerts in Boston. The box office receipts and season ticket subscriptions for all these concerts, as well as incidental income from programme advertising, record royalties, and similar miscellaneous sources, were applied to the cost of maintaining the orchestra. Nevertheless, the season ended with a net operating loss or deficit of $109,647.86.

This operating deficit was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to $93,218.60.

This final deficit could be cared for only by the contributions from those willing and able to give, as they had so generously done in each of the previous thirteen years after Mr. Higginson laid down the heavy burden borne by him for the first thirty-seven years of the orchestra's existence. Last year such contributions amounted to $62,573.63. Consequently the season closed with an unpaid indebtedness of $24,233.11, which must somehow be liquidated in the current or subsequent years.

To help in meeting the present situation, the conductor and members of the orchestra, the management, and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season.

It is a pleasure to report also what may not be generally known that the orchestra and Symphony Hall staff voluntarily and without any suggestion from the Trustees all contributed to the Unemployment Fund last winter in accordance with the plan of the Unemployment Fund Committee.

Encouraged by such evidences of devotion to the orchestra, the Trustees appeal with even greater confidence than in other years, to their friends and contributors, for the funds required to meet the rest of the estimated deficit of this year; and, if possible, also to liquidate the deficit balance from last year. The trustees and management will continue their effort to keep the expenses during this period of depression down to the lowest possible point, and to take advantage of every opportunity to increase the receipts.

We cannot close this appeal without a most grateful acknowledgment of the generous support of so many hundred contributors since we assumed responsibility for the Boston Symphony Orchestra, and of the thousands of ticket subscribers in this and other cities who, almost without exception, have renewed their subscriptions for the present season.

Contributions in any amount should be sent to Ernest B. Dane, Treasurer, Boston Symphony Orchestra, Inc., 6 Beacon Street, Boston, Massachusetts.

Henry B. Cabot
Ernest B. Dane
N. Penrose Hallowell
M. A. De Wolfe Howe
Frederick E. Lowell
Arthur Lyman
William Phillips
Edward M. Pickman
Henry B. Sawyer
Bentley W. Warren
Trustees.

Financial Statement and Subscription Blank on the two pages following.

BOSTON SYMPHON

Comparative statement for the years 1930, 19

RECEIPTS	1930	1931	1932
Gross Income from Concerts	$582,660.10	$579,521.87x	$558,598.68
Symphony Hall Rents, etc.	96,727.61	98,532.75	88,695.46
Programmes	52,682.82	42,718.24	33,059.14
Sale of Bound Volumes	347.00	788.50	382.75
Interest on Bank Balances	3,982.97	3,406.02	1,388.34
Sundry Receipts	115.02	1,334.18	655.91
Victor Record Royalties	7,920.00	4,918.65	2,700.47
Operating Income	$744,435.52	$731,220.21	$685,480.75
Payments	830,466.61	869,031.22	795,128.61
Operating Deficit	$86,031.09	$137,811.01	$109,647.86
Income Endowment Fund and Interest	17,286.21	18,092.00	16,429.26
Net Loss	$68,744.88	$119,719.01	$93,218.60

x Includes returns from Pops Broadcasting

.....1932

For the BOSTON SYMPHONY ORCHESTRA, INC.

I enclose my cheque for $.....

or

I subscribe $....., payable.....1932

Name.....

Address.....

Please make cheques payable to the Boston Symphony Orchestra, Inc., and mail to Ernest B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

ORCHESTRA, INC.

nd 1932, at the close of business July 31, 1932.

PAYMENTS	1930	1931	1932
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$178,118.38	$190,103.50	$147,469.39
Symphony Hall Maintenance	109,658.82	117,293.40	111,887.01
Programmes	40,780.32	36,680.63	31,857.84
Orchestra Salaries	455,219.91	461,914.57	457,610.45
Other Salaries	30,171.70	30,590.00	30,720.00
Insurance	1,818.85	1,718.25	1,711.58
Music	4,677.63	13,114.25	4,789.39
Sundry Expense	10,021.00	17,616.62	9,082.95
	$830,466.61	$869,031.22	$795,128.61

E. B. Dane, Treasurer,
6 Beacon Street,
Boston, Mass.

mann, on August 13, 1841, at a private rehearsal in the Gewandhaus, Leipsic. This rehearsal was for the changes made in Schumann's first symphony. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso," also as "Concert Allegro," for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845. Clara wrote in her diary on July 31, 1845: "Robert has finished his concerto and given it to the copyists."

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo; and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. The score is dedicated to Ferdinand Hiller.

* * *

Otto Dresel played the concerto in Boston at one of his chamber

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Carl Baermann (November 26, 1887), Anna Steiniger-Clark (January 11, 1890), Raphael Joseffy (April 17, 1897), Adele aus der Ohe (February 16, 1901), Fanny Bloomfield-Zeisler (February 14, 1903), Ernest Schelling (February 25, 1905), Harold Bauer (February 3, 1906, and November 25, 1911), Norman Wilks (March 29, 1913), Josef Hofmann (December 13, 1914), Ignace J. Paderewski (December 22, 1916), Benno Moiseiwitsch (February 25, 1921), Alfred Cortot (April 3, 1925).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section.

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

* * *

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century,

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

Miss Howland 30 Bay State Road Tel Commonwealth 4500

Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +

Remodeling + Old Jewelry Sold + Appraising

SYMPHONY HALL

MONDAY EVENING, JANUARY 23, 1933, at 8.15 o'clock

THIRD CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion to sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

SYMPHONY HALL

Sunday Afternoon, JANUARY 1, at 3.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

PENSION FUND CONCERT

ALL-WAGNER PROGRAMME

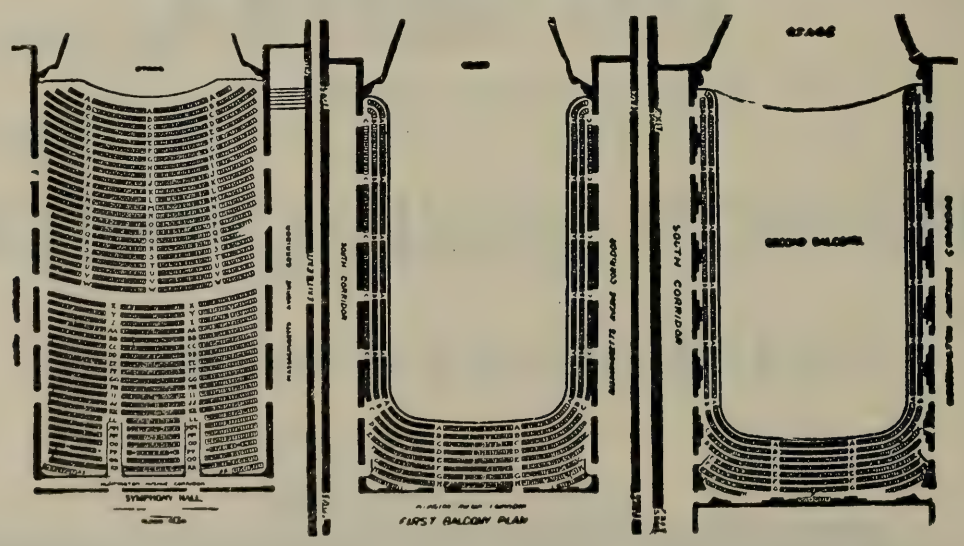
(Tickets now at box office)

there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

*
* *

Mr. Ernest Newman, apropos of a performance in London of this Second Symphony, wrote in the *Sunday Times* of October 30, 1932: "I said in a recent article that the most satisfactory conductor of Sibelius is still the seventy-six-years-old Kajanus"*—Mr. Newman has probably never heard a symphony by Sibelius conducted either by Dr. Koussevitzky, Mr. Toscanini or Mr. Stokowski. "I was more than ever confirmed in that opinion on Monday evening. Kajanus is himself a Finn; he has grown up in the same musical and general cultural environment as Sibelius; he has been the composer's intimate for something like half a century. Other conductors may do what they like with Sibelius's music; but at present no student of him can help feeling that in the performances of old Kajanus, lack-

*Robert Kajanus was born at Helsingfors on December 3, 1856. He studied at the Leipsic Conservatory (E. F. Richter, Jadassohn, and Reinecke were his teachers), and later at Paris and Dresden. He founded at Helsingfors in 1886 an Orchestral School and a Symphony Chorus. He developed from the Orchestral Society the present Philharmonic Society, which gives concerts at regular intervals. At these concerts he has given important works, among them Beethoven's Ninth Symphony and Missa Solemnis and Berlioz's "Damnation of Faust." In 1897 he was appointed music director of the University; in 1908, he was given the title Professor, and in 1915 he was made an associate of the Royal Academy of Music at Stockholm. Among his compositions are two Finnish Rhapsodies; symphonic poems, "Aino" (with chorus) and "Kullervo," the orchestral suite "Sommererinnerungen," choral works, songs, and piano pieces.



ing in virtuosity as they appear on the surface to be, we have the real Sibelius. I do not say that we shall never get better performances than his: on the contrary, the same understanding, plus fifty per cent. more virtuosity and minus some thirty years in the matter of age, would produce even better results. But that Kajanus's Sibelius is, in essence, the real Sibelius, I am certain; and I am equally certain that what we were given the other evening was very far removed at many points from the real Sibelius.

"To begin with, the tempi were often wrong in themselves, as well as being subjected to too many arbitrary inner modifications. It is easy, of course, to quarrel with a conductor over his tempi, and in most cases futile, for there is generally as much to be said on the one side as on the other. But when we find, as we did on Monday, that the tempi were markedly different from those of Kajanus, when we reflect that Kajanus is Sibelius's own choice as a conductor of his works, and when we feel, after some thirty years' experience of our own of this Second Symphony, that Kajanus's tempi are peculiarly right, we are bound to say that, in our opinion, such a reading as that of Monday was mostly wrong.

"Even more trying than the tempi were the finicking ornaments applied to many passages. Sibelius, I repeat, must be played in

SYMPHONY HALL

Sunday Afternoon, December 18, at 3.30

HANDEL and HAYDN SOCIETY

"MESSIAH"

THOMPSON STONE, Conductor

CHORUS OF 300

JEANNE DUSSEAU, Soprano
NEVADA VAN DER VEER, Contralto
DAN GRIDLEY, Tenor
WALTER KIDDER, Bass

Tickets NOW, $1.00, $1.50, $2.00 and Some at $2.50

terms of himself. He is hard, strong, unaccommodating, at times harsh, at others savage, at others elemental—a voice, it would almost seem, from a wilder and severer world, that belongs almost to the prehistoric past. There are things in the slow movement of this second symphony to which there is nothing corresponding in the actual experience of the ordinary European of today. Above all, Sibelius is never sentimental, never self-conscious or self-approving. It appears to me, therefore, to be fundamentally wrong to lard his melodies with effects that are the direct product of the self-consciousness, the self approbation, and the sentimentality that crept into music about the beginning of the nineteenth century. Why, for example, Sir Hamilton Harty should phrase the 12/4 oboe melody of the Trio of the third movement with a sort of Chopin rubato is more than I can understand.

"Some music is improved by being handled in this way; but to apply these and similar airs and graces to music like that of Sibelius is, in my opinion, to deface it. You do not improve the granite front of a great stark building by tying pretty ribbons to the columns of it: you do not bring out the real quality of a magnificent nor'easter by sending whiffs of attar of roses down it. All in all, I felt last Monday that any musical Finn who might have been in the audience would have had every justification for holding that we British are no better at Sibelius than the Germans are at Elgar or Delius."

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

MUSICAL INSTRUCTION

Longy School of Music

44 CHURCH STREET CAMBRIDGE, MASS.

YVES CHARDON

Teacher of 'Cello and Director of the Chamber Music Class at the School
Organizer and 'Cellist of the CHARDON STRING QUARTET

Catalogue upon request Telephone: UNIversity 0956

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

The ARTHUR WILSON STUDIO of SINGING

(The Workshop of The Studio Singers and Ensemble)

FRANCES MADDEN as Aida
JOHN PERCIVAL as Ramfis
IRVING HARDON as Amonasro

Appearing at THE METROPOLITAN THEATRE, Boston in Sextet Finale of Act 2. "Aida," November 17th to 23rd

MR. PERCIVAL appearing in *The Fortune Teller,* week of November 25th

908 BEACON STREET, BOSTON. KENmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—

"Anyone possessing a normal speaking voice should be able to sing."

Auditions free of charge.

RADIO TECHNIQUE 30 HUNTINGTON AVENUE, BOSTON Telephones { Kenmore 7873 / Columbia 2041

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

GERTRUDE EDMANDS

TEACHER OF SINGING

6 VAN BUREN HALL

TRINITY COURT 175 DARTMOUTH STREET

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE Telephone KEN. 1164

LAMBERT MURPHY

TENOR

In Boston on Tuesdays

STUDIO, 115 NEWBURY STREET

For appointments phone Center Newton 3777-J

ROYAL DADMUN

BARITONE

IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street Telephone Circle 9291

For appointment write to above address or phone secretary—Jamaica 4947-W

ISABEL FRENCH

SOPRANO · TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT**

14 LIME STREET

A series of piano recitals by GEORG FIOR, Thursday evenings: December 15, January 19, February 16, March 16, April 13

Single tickets $2.00. Subscription tickets by Telephone: LAFayette 7444

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin
Exponent of Relaxation and Weight Touch
STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933
Information at above address

Mrs. Mabel Mann Jordan

Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON

BARITONE SOLOIST
TEACHER OF SINGING

30 HUNTINGTON AVENUE Room 406
Kenmore 9415

HELENE DIEDRICHS

PIANST
Exponent of the Tobias Matthay Pianoforte Method
Private Lessons—Class Lessons—Training for Teachers - Special fees for Children
One Free Scholarship offered
Audition by appointment
359 Harvard Street, Cambridge University 9296

ROSALIND KEMPTON

VIOLIN TEACHER
SOLO AND ENSEMBLE WORK

262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

LOUISA BURT WOOD

CONTRALTO

TEACHER OF SINGING

701 PIERCE BLDG. Telephone Kenmore 6520

ARTISS de VOLT

HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy in Boston and Vienna

STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

Mrs. Charles Adams White

TEACHER OF SINGING

509 Pierce Building Copley Square
Telephone Capitol 6745

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER

PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.

Lessons in the home or studio.
1564 Commonwealth Ave. Tel. (mornings) { Asp. 1002

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

SYMPHONY HALL, BOSTON

FIFTY-SECOND SEASON
1932–1933

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

Second Concert of the Tuesday Series

Tuesday Afternoon, January 3, at 3.00

The Boston Symphony Orchestra is giving a series of Tuesday Afternoon concerts, representing the development of symphonic music by the performance of one outstanding work by each master, from the eighteenth century to the present day. At the five concerts which remain of this series, Dr. Koussevitzky will include masterpieces by Handel, Mozart, Brahms, Schubert, Schumann, Berlioz, Wagner, Tchaikovsky, Strauss, Debussy, and Stravinsky.

The remaining concerts of the Tuesday Afternoon series will be given on January 3, February 7, March 7, March 28, and April 18, at 3 o'clock. Any who may be interested are invited to inquire at the subscription office.

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND
SEASON
1932–1933

PROGRAMME

(MONDAY)

SYMPHONY HALL

Coming in February!

Sunday FEB. 5 at 3.30	JOHN GOSS and his LONDON SINGERS
Tuesday FEB. 7 at 3.00	BOSTON SYMPHONY ORCHESTRA Dr. SERGE KOUSSEVITZKY, Conductor (Third Concert of the Tuesday Afternoon Series)
Sunday FEB. 12 at 3.30	PADEREWSKI
Sunday FEB. 19 at 3.30	HALL JOHNSON CHOIR
Tuesday FEB. 21 at 8.30	LOTTE LEHMANN

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

MONDAY EVENING, JANUARY 23, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

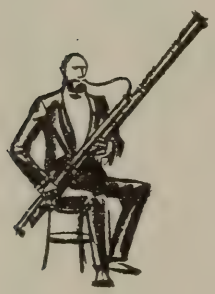
BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

A Conductor Comes from Leipzig

From his Viennese friends Major Higginson heard much of the rare ability of a Hungarian gentleman named Nikisch, who, at the time of Gericke's return to Vienna in 1889, was the first conductor at the Stadt Theatre of Leipzig. And in addition Mr. Nikisch had the endorsement, as successor to Gericke, of Otto Dresel, whose opinion Major Higginson regarded most highly. Arrangements were made and in the autumn of 1889 the third conductor of the Boston Symphony Orchestra arrived in Boston and immediately took up his work with great energy. From the very first, Nikisch expressed surprise at the technical beauty with which the Orchestra performed, exclaiming when he heard it, "All I have to do is poetize!" In speaking of Nikisch's work as conductor, Major Higginson once wrote. . . "He put into it all his power, passion and wonderful skill in producing results, and he gave us very different effects from Mr. Gericke. He was a man of real genius."



★ ★ ★ ★

When your will names Old Colony Trust Company Executor and Trustee, you are providing the benefits of an institution rendering distinguished service in a most important field.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

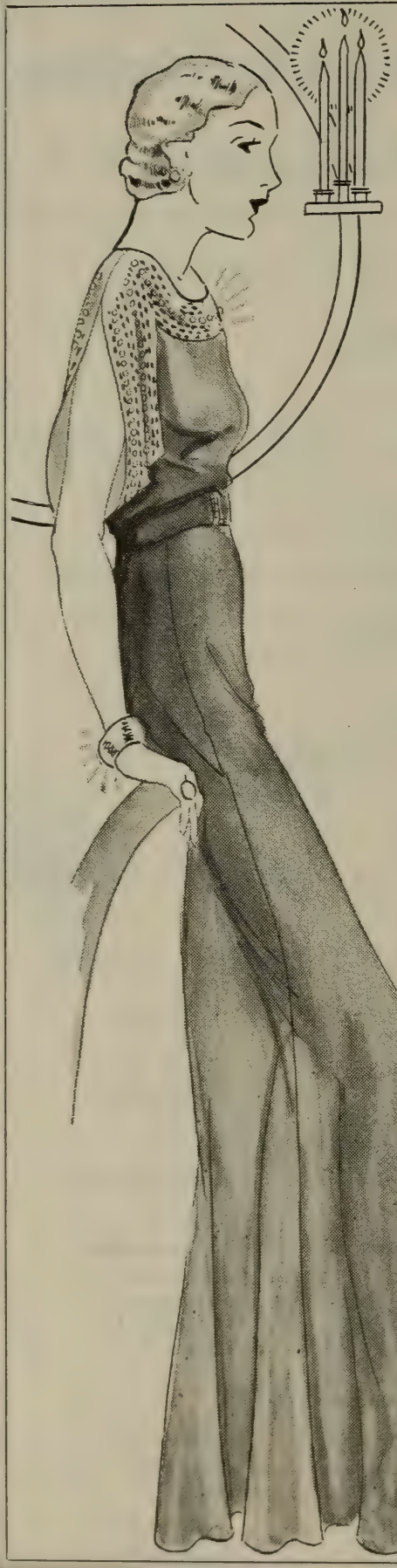
Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.



Chandler & Co.

Tremont Street at West—Boston

A "Dinner-at-Eight" Gown . . .

beautifully simple
. . . correctly formal!

29^{75}

We illustrate but one of the new fashions for women on the second floor

The gown sketched possesses those slender, almost Grecian lines that lend poised assurance to the wearer! The deep bands of shimmering bugle beads create a graceful line from just below the shoulder . . . a line that slenderizes subtly! In black it is dramatized by the iridescence of the beads. It is quite as stunning in blue.

Second Floor

Third Programme

MONDAY EVENING, JANUARY 23

at 8.15

Rimsky-Korsakov . . Suite from the Opera, "The Fairy Tale of Tsar Saltan"

I. Allegretto alla marcia.
II. Introduction to Act II.
III. The Flight of the Bumble-Bee.
IV. The Three Wonders (Introduction to last scene).

Strauss . . "Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24

Beethoven . . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM THE FAIRY TALE "TSAR SALTAN," OP. 57.

NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Leningrad in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

The Suite is in three movements. The first and third at least were performed in New York by the Russian Symphony Society, Modest Altschuler, as far back as January 21, 1905. The program contained this note: "In his search for new orchestral effects the composer introduces the celesta, a keyed instrument of five octaves,

*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

DITSON PUBLICATIONS — Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

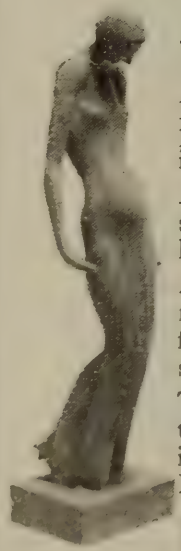
whose hammers strike bells or metal bars instead of strings. The instrument will be played for the first time in New York at this concert." Mr. Safonov played it.

The Suite is scored for piccolo, two flutes, two oboes, English horn, three clarinets (one interchangeable with bass clarinet), two bassoons, double-bassoon (*ad lib.*) four horns, three trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, little bells, xylophone, celesta, harp, and the usual strings.

Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:—

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun-al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

A hat from Jays is as lovely as the first Spring bloom; the excitement of lifting it from its nest of tissues, quite as breathless. A real joy awaits you in choosing among the new arrivals.

Boston Temple Place

"In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog, nor mouse, nor crawfish,
But a beasty strange and dwarfish."*

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess —the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

Experience Series No. 3

3 Most Common Questions Regarding ANNUITIES

1. ☐ How do Annuities compare for security?

2. ☐ What kind of Annuities are there?

3. ☐ How much money should I put into an Annuity?

A reply to each of these questions has been put into a separate leaflet by R. O. WALTER. Write for your copy today.

The Equitable Life Assurance Society,
393 Seventh Ave., New York, N. Y. TW-8

Please send me without charge Annuity leaflets by R. O. WALTER

Name..... Age.....

Address.....

.....

Ten days at St. Georges, or five months going 'round the world!

Stearns' for

Cruise Clothes

Know your clothes are absolutely correct for each occasion and every climate, and then relax and enjoy every minute of your holiday! Let us help you assemble Harris Tweeds for cool days on shipboard, gay prints for afternoons on deck, cool cottons for tropical mornings, pastel frocks for spectator sports, bathing suits, and for each costume, the right hat and accessories.

R. H. STEARNS CO.

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(*Introduction to Act II*)

In the blue sky stars are flashing,
In the blue sea waves are splashing,
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.

Like a widow lost and failing,
Cries Tsartisa, fluttering, wailing,
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

III

THE THREE WONDERS

(*Introduction to the last scene*)

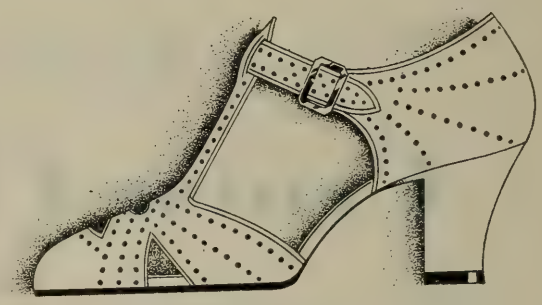
In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,

*This translation is from the programme book of the Russian Symphony Orchestra.

footwear for

SOUTHERN WEAR

at the



$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,
And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden."*
And the city's wonder second,
Might with justice full be reckoned.
When the ocean's billow roar,
Dashing 'gainst the lonely shore
And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.†

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

*
* *

*A Russian folk song.
†The customary conclusion of Russian fairy tales.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

The Allegretto alla marcia and "The Three Wonders" were performed at concerts of the Boston Symphony Orchestra in Boston on April 20, 21, 1923, Pierre Monteux, conductor.

"The Flight of the Bumble-Bee," a Scherzo in the first scene of the second act of the opera, is not usually included in the Suite. In the opera there are voice parts. The stage direction is: "Out of the sea comes a bumble-bee and flies about the swan." This Scherzo was performed by the Boston Symphony Orchestra in Boston on October 24, 25, 1924.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.

Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard-of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in the United States was by the Philharmonic Society at New York, Anton Seidl conductor, on January 9, 1892.

The first performance in Boston was at a Boston Symphony Orchestra concert, February 6, 1897, Emil Paur, conductor.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

*Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He wrote madrigals for male and mixed choruses and songs. Larger works are in manuscript. He is also the author of an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., also a Study of Alexander Ritter (1898).

HOTELS OF DISTINCTION

The COPLEY-PLAZA
Boston

THESE HOTELS
are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering. the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

January Fur Sale

of fine furs

all
to be
sold at
cost price
and below.
Quality not
Quantity is our motto . . . Compare . . .

Mink
Caracul
Leopard
Broadtail
Persian Lamb
Russian Ermine

W. V. SLOCUM

Furrier -:- -:- -:- Designer

647 BOYLSTON STREET, BOSTON

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he was well acquainted with Strauss's score; when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence

*Ritter, born at Narva, Russia, June 27, 1833, died at Munich on April 12, 1896. He was of a German family. In 1841 he and his mother moved to Dresden, where he studied the violin with Franz Schubert (1808–78). At the Leipsic Conservatory his teachers were David and Richter. In 1854 he married a niece of Richard Wagner, Franziska Wagner, a play actress. Moving to Weimar he became infinitely acquainted with Liszt, Cornelius, Raff, Bülow. He was conductor in 1856 at the Stettin Theatre, where his wife was playing. They lived in Dresden, Wurzburg, Paris (1868–69), Chemnitz. From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1885 he was member of the Meiningen Orchestra under Bülow. He finally made Munich his home. Among his compositions the operas "Der faule Hans" (one act, Munich, 1885); "Wem die Krone?" (one act, Weimar, 1890) dedicated to Richard Strauss; "Gottfried der Sänger" (one act, only partially sketched); and these orchestral pieces: "Seraphische Phantasie"; "Erotische Legende" (1890–91); "Olafs Hochzertsreigen" (1891–92); "Charfreitag und Frohnleichnam" (1893); "Sursum Corda"; Storm and Stress Fantasia; "Kaiser Rudolf's Ritt zum Grabe."

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, on March 2, 1907.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

*
* *

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive.

PAINTING
DECORATIVE FINISHES

TELEPHONE
KENMORE 8465

EDWARD K. PERRY COMPANY

ANNOUNCES THE REMOVAL OF ITS OFFICES

TO

655 BEACON STREET

AT KENMORE STATION

BOSTON, MASSACHUSETTS

JANUARY 1, 1933

There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrument groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempra alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tamtam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

ENTR'ACTE

OPERA IN ENGLISH

(*London Daily Telegraph*)

The recent performance at Covent Garden, in which one singer sang in one tongue and another singer in another, gives a new aspect to the question of opera in English and makes unnecessary

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

an apology for touching again upon a theme that has already been discussed at length. Those performances had the advantage of proving conclusively that whatever may be said for opera in English or in foreign languages, there is nothing to be said for opera in two or more languages. It is not an array of facts that is needed to show the folly of such practice. Custom, instinct, common sense revolt against an absurdity which strains all artistic convention to the point of the ludicrous. It is not customary to carry on conversation in two languages. If you asked your way of a Parisian policeman in passable French and were answered in fluent English, the shock of the surprise would be greater than the satisfaction at the ideal solution of the difficulty. Similarly the soft and liquid Italian of, say, Dame Nellie Melba may be most admirable, but if it answers a question in English it is the oddity of the procedure and not the quality of the singer's Italian that strikes us most forcibly. Common sense tells us that the quickest way to an understanding is not by carrying on the argument in different tongues; instinct rises against the glib display of polyglots on the stage, which breaks rudely into our train of thought, passing from one language to another with the same ease and effect with which moderns pass from one to another distant key. But while the modern musician aims at oddity we are supposed to let the other change pass unnoticed. We may, if we must, accept the utterly improbable. We cannot accept the impossible. Decidedly two languages are not better than one in opera.

The claims of the original language stand on an entirely different plane. Obviously, the text which served the composer is preferable to a text that has passed through the hands of the translator, who may retain some of the original flavor and sense—but has often done neither. There are good translations, and translations which are simply nonsensical.

> Tears impassion'd freely dripping
> From my eyes bedew the snow.
> Cold and thirsty flakes are tipping
> These warm tributes of my woe.

This is a translation of the first stanza of Schubert's "Wasserfluth"—pretty bad, of course, but slightly better than the words translators have put in the mouths of characters of Verdi's operas.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

Here is a choice specimen from "Ballo in Maschera":

> Hence away from this desolate region!
> In my ears their stern footsteps are sounding;
> Amid oaths and deep curses abounding,
> Now they brandish their weapons on high.

These who brandish their weapons with "oaths and deep curses abounding" are the conspirators intending to surprise and surround their quarry. It is, no doubt, owing to this slight mistake in tactics that the hero escapes them. A new precept for knighly conduct is given by Monterone when he reproaches the Duke in "Rigoletto":

> Upon th' expiring lion 'tis unknightly
> To loose your mongrel!

It is a comfort to reflect that even commoners can have seldom been guilty of such unknightly conduct in our latitudes. But the courtiers of Rigoletto are not only desperate fellows who upbraid Monterone:

> Why thus at our feast have you rashly intruded?
> By demons of ill you are surely deluded.

They are also extremely susceptible to feminine charm. This is how they describe their meeting with Rigoletto's daughter:

> We roamed about, by falling night protected.
> We came upon a narrow street, and there
> We found exactly what we expected,
> A damsel young and passing fair.
> She vanished—we all were dumb with rapture. . . .

These enormities are partly, no doubt, the result of what the translator conceived to be his duty to adhere to the rhymed lines of the original and fit the words to the music. Only the second of these requirements is indispensable. The rhyme should always be sacri-

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

ficed if it stands in the way of adequate translation. Music, by holding back the pace of the poetry, destroys, often completely, the effect of rhyme, and there is no real need to add this to the very serious and inevitable difficulties of a translation bound to follow the rhythmical design of a melody. Literal translation is also a necessity, and About has shown what the effect of a literal translation can be in what he calls the "eminently English" conversation between Mary Ann and her mother:

Mary Ann!
Maman?
J'ai faim.
Avez-vous?
J'ai.
Moi, maman, j'ai chaud.
Avez-vous?
J'ai.

One can play any number of comic variations on the theme of literal translation, but hardly a serious one. Indeed, the difficulty of translating the words of an opera are so great that many have found in it a good reason for insisting on opera in the original. That is specious pleading. If there are bad translations, there are also good translations, and, in any case, we are better off with half a loaf than with no bread. Opera in the original is the most desirable thing; its claims cannot be challenged—but on condition that those who hear it understand the language in which it is sung. There is the rub. For the usual repertory includes German and Italian, French and Russian opera. Are we to presume that Covent Garden audiences are familiar with all these languages? I don't suppose that even the head waiters who adorn our principal hotels know them all. And without this knowledge opera becomes a wordless, vocal piece, without solid foundation of any kind.

As the sonata and the symphony, the scherzo and the minuet, derive unity and cohesion from a definite plan of construction, the music of opera is held together by its text. Unless the meaning of the text is fairly clear, the meaning of the music is also obscure. It makes no difference whether the opera is built on the old plan of arias and recitative or on the Wagnerian system of "leading" themes. The actors can lash themselves into a fury without convincing us that they have real cause for their apparent distress. It was no doubt owing to the once prevalent custom of giving opera only in foreign languages that people jibed at it as artificial and unnatural, and maintained that song cannot possibly harmonize with

charles rennard hector
musical director • •
yankee net work—C. B. S.—station WNAC

everyday action. Of course, opera is artificial and unnatural, but not more than any other art form. Art is all make-believe; it is of its very nature an adventure into the unknown. If we cannot add song to our actions, that is only another reason to be thankful that a few others can.

SYMPHONY, A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was ap-

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

SYMPHONY HALL

MONDAY EVENING, FEBRUARY 13, 1933, at 8.15 o'clock

FOURTH CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

ALL-WAGNER PROGRAMME

pointed court mechanician. In 1816 he constructed a metronome,* though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.† Mälzel bought it at the

* There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

†Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Bron von Kempelen, who at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

MUSIC HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains

*See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

JORDAN HALL

Tuesday Evening, February 14, at 8.15

Recital by

BEATA MALKIN

Primadonna of the Staats-Opera, Berlin, and La Scala in Milan

PROGRAMME

Francesco Durante.....Ave Maria (1684–1755)
Alessandro Scarlatti....Sento nel core (1649–1725)
Francesco Durante.....Danza, danza
Gluck .....Aria from "Alceste"
Brahms....Nicht mehr zu dir zu gehen
Brahms.....Auf dem Kirchhof
Schubert....Auf dem Wasser zu singen

Schubert.....Gretchen am Spinnrad
Alexander L. Steinert The Waning Moon
Alexander L. Steinert.....To the Nile
S. Rachmaninoff.....Love Sorrow
S. Rachmaninoff.....Do not leave me
A. Gretchaninow.....My native land
Verdi.....Aria from "Don Carlos"

MANFRED MALKIN at the Piano

STEINWAY PIANOFORTE USED

Tickets $ .50 to $2.00 plus tax

facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded

build up
your name

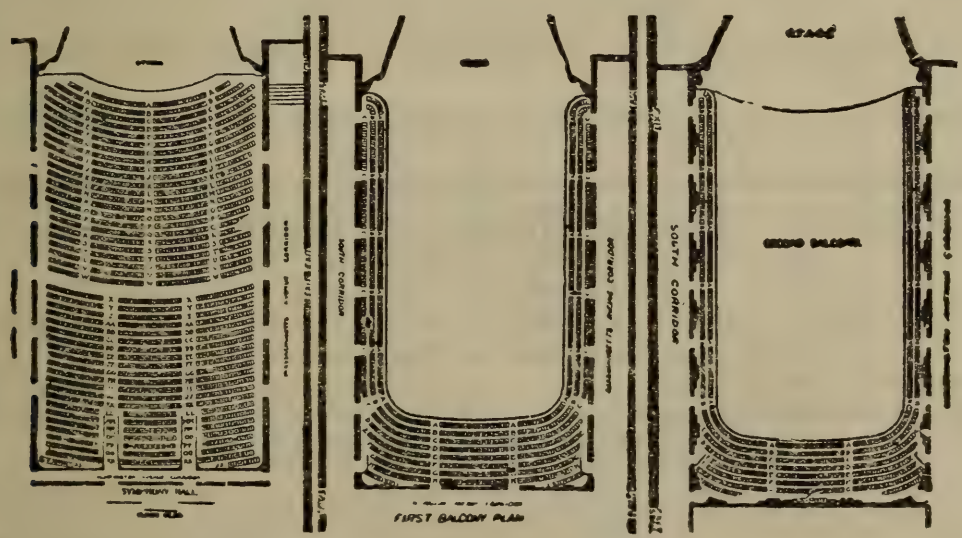
advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

The benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a



long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

MUSICAL INSTRUCTION

44 CHURCH STREET **Longy School of Music** CAMBRIDGE, MASS.
SECOND TERM BEGINS FEBRUARY 1st, 1933
New Classes now Forming in
SOLFEGE, EURHYTHMICS, HARMONY, COUNTERPOINT, COMPOSITION
Private Instrumental and Vocal Instruction
Catalogue upon request Telephone: UNIversity 0956

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE
PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING
Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

The ARTHUR WILSON STUDIO of SINGING

From over 1000 voices heard in the recent
"QUEEN OF THE AIR" Contest
sponsored by Station WBZ; The R-K-O Theatre and the Boston Traveler

DOROTHY ROBBINS
Coloratura Soprano

was declared winner by popular radio vote and engaged as a feature at the
R-K-O Theatre for the week of December 30

For three years Miss Robbins has been a pupil of Mr. Wilson

908 BEACON STREET, BOSTON — Kenmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD
Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—
"Anyone possessing a normal speaking voice should be able to sing."

Microphone Training for Singers and Speakers for Radio Broadcasting

AUDITION FREE — 30 HUNTINGTON AVENUE, BOSTON — Telephones { Kenmore 7873 / Columbia 2041

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

GERTRUDE EDMANDS

TEACHER OF SINGING
6 VAN BUREN HALL

TRINITY COURT — 175 DARTMOUTH STREET

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LAMBERT MURPHY

TENOR

In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN

BARITONE

IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street — Telephone Circle 9291

For appointment write to above address or phone secretary—Jamaica 4947-W

ISABEL FRENCH

SOPRANO TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street

Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching

Auditions for scholarship, week of January 2. Phone LAFayette 7444

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin
Exponent of Relaxation and Weight Touch
STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933
Information at above address

Mrs. Mabel Mann Jordan

Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON

BARITONE SOLOIST
TEACHER OF SINGING

30 HUNTINGTON AVENUE Room 406
Kenmore 9415

HELENE DIEDRICHS

PIANIST
Exponent of the Tobias Matthay Pianoforte Method
Private Lessons—Class Lessons—Training for Teachers—Special fees for Children
One Free Scholarship offered
Audition by appointment
359 Harvard Street, Cambridge University 9296

ROSALIND KEMPTON

VIOLIN TEACHER
SOLO AND ENSEMBLE WORK

262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

LOUISA BURT WOOD

CONTRALTO

TEACHER OF SINGING

701 PIERCE BLDG. Telephone Kenmore 6520

ARTISS de VOLT

HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy in Boston and Vienna

STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

Mrs. Charles Adams White

TEACHER OF SINGING

509 Pierce Building Copley Square
Telephone Capitol 6745

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER

PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.

Lessons in the home or studio.
1564 Commonwealth Ave. Tel. (mornings) { Asp. 1002

This may be the one opportunity of your life to

buy a

STEINWAY GRAND PIANO

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years*. And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

SYMPHONY HALL, BOSTON 52nd SEASON, 1932-1933

NEXT TUESDAY AFTERNOON

CONCERT—FEBRUARY 7

AT 3.00

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND
SEASON
1932–1933

PROGRAMME

(MONDAY)

D

SYMPHONY HALL

Sunday
FEB. 19
at 3.30

HALL JOHNSON CHOIR

In a programme of spirituals, work songs, ballads of the levee and the cotton field

Tuesday
FEB. 21
at 8.30

LOTTE LEHMANN

THE GREAT LIEDER SINGER

The programme includes groups of songs by Schubert, Schumann, Brahms and Strauss

Saturday
MAR. 4
at 8.30

YEHUDI MENUHIN

COMING: MARIA JERITZA Sunday Aft., March 5

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

MONDAY EVENING, FEBRUARY 13, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Temperamental and Artistic Prevails

THERE was a distinctly romantic element associated with the conductorship of Nikisch. His own personality had a definite poetic quality which aroused great public interest in his work. Even in personal appearance he seemed to conform to the popular idea of what a conductor should be. His hair, his hands, his manner of conducting all seemed to satisfy his audiences and ever keep him in the public eye.

In fact his personality appealed so strongly that his audiences were as much exercised over Nikisch, the man who appeared to be making the music, as it was over the Orchestra which rendered it. Nikisch's captivation of musical Boston was complete. Yet before long a party came into being that was opposed to the so called "Conductor cult." It was viewed with disfavor by a New York writer as "a phase of social activity which flourishes only in Boston." Even later, "it was possible to gently criticise the new conductor without running the risk of being stoned to death in Hamilton Place by infuriated buyers of season tickets."

★ ★ ★

As Executor and Trustee Old Colony Trust Company maintains the closest and most friendly relations with beneficiaries. It regards the personal phase of Trust service as one of the most important factors of successful estate administration.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Style for Over a Century

Crisp New Prints
Bright Rough Crepes
Beaded Silk Crepes

IN HALF SIZES

$19.75 *and* $25

—**Tiny designs** with beautiful precision are not only vastly smart but just right for "little women." They appear in dresses with the new straighter skirts and box-like jackets.

—**Those grand tailored dresses** that every woman must have to be really well groomed . . . are especially smart in the new rough crepes.

—**Dolman sleeves** are bright with beads from neckline, the only ornamentation necessary on these dresses with simple, youthful lines.

Half sizes—In between sizes

Sketched: This dress is youthful from the knot of the scarf to the three-quarter sleeve so cleverly set in. Inspired, too, in the matter of its three-colors . . . blended from conservative to daring combinations

$19.75.

THIRD FLOOR

Fourth Programme

MONDAY EVENING, FEBRUARY 13

at 8.15

RICHARD WAGNER

May 22, 1813 - - - February 13, 1883

Overture to "RIENZI"

Prelude to "LOHENGRIN"

Prelude and Love-Death from "TRISTAN UND ISOLDE"

Death Music of Siegfried, from "DUSK OF THE GODS"

SIEGFRIED IDYLL

Overture to "TANNHÄUSER"

There will be an intermission of ten minutes after the Prelude and Liebestod from "Tristan und Isolde"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

Overture to the Opera "Rienzi, the Last of the Tribunes"

Richard Wagner

(Born at Leipsic, May 22, 1813, died at Venice, February 13, 1883)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

*Bulwer's novel was published at London in three volumes in 1835.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

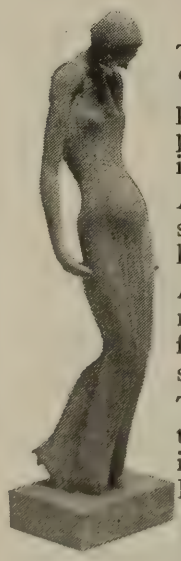
FASHION CENTER
SIXTH FLOOR
MAIN STORE

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wust; Steffano Colonna, Dettmer; Adriano, Mme. Schöder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; A Messenger of Peace, Thiele. Reissiger conducted. The performance began at 6 P.M.: the final curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Boston
Temple place
Eleven

Men ask: "Did you get that at Jays?"

somewhat overbalanced by the wind instruments. Lipinsky was concert-master. The chorus numbered forty-four, but the Garrison Choir was drawn upon for the finales. Wagner received as an honorarium three hundred thalers, about 225. The ordinary fee for an opera was twenty louis d'or.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. Adriano, Eugenia Pappenheim; Irene, Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; A Messenger of Peace, Miss Cooney. Max Maretzek, conductor.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

RICHARD O. WALTER

Specializing in Annuities with
The Equitable Life Assurance Society of the U. S.

For "Informative" Interview — without obligation

Telephone HANcock 6200 Call or write 100 Milk Street, Boston

Ten days at St. Georges, or five months going 'round the world!

Stearns' for

Cruise Clothes

Know your clothes are absolutely correct for each occasion and every climate, and then relax and enjoy every minute of your holiday! Let us help you assemble Harris Tweeds for cool days on shipboard, gay prints for afternoons on deck, cool cottons for tropical mornings, pastel frocks for spectator sports, bathing suits, and for each costume, the right hat and accessories.

R. H. STEARNS CO.

PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

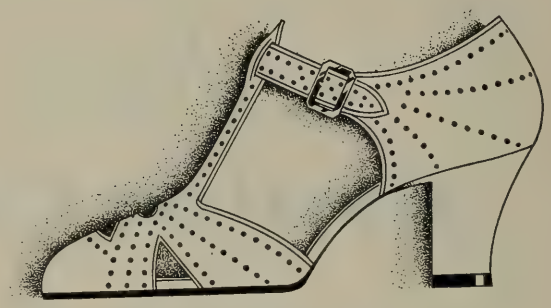
Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt

footwear for

SOUTHERN WEAR

at the



$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

PRELUDE AND LOVE-DEATH FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languish-

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	42,344.60
Balance needed	$25,207.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orche by the generosity of the public in subscribing funds to re for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W.
Davenport, Mrs. George I
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred, J
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith I
Eustis, Mrs. Augustus H
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabe
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

exceed its income. These concerts are made possible only the operating deficit. A list of those who have subscribed

'orbes, Mrs. Ralph E.
'orness, Mrs. Arthur A.
'rancis, Mrs. George H.
'rank, Jerome D.
'rench, Mrs. Allen
'rench, Miss Katharine
'rost, Mr. and Mrs. Donald McKay
'rost, Horace W.
'rothingham, Dr. and Mrs. Langdon
'rothingham, Mrs. Louis A.
'age, Mrs. Homer
'ardner, Miss Edith F.
'ardner, Miss Ethel R.
'arniss, Mrs. Freeman H.
'aritt, Miss Elizabeth M.
'aston, Mrs. W. A.
'ay, E. Howard
'ebhard, Heinrich
'ibson, Mrs. K. H.
'ilbert, Miss Helen C.
'ifford, Miss Rosamond
'ilchrist, Olive B.
'ill, Miss Ellen A.
'ilmore, Mrs. G. L.
'inn, Mrs. Edwin, Sr.
'oodwin, Mr. and Mrs. Frederic S.
'ould, Miss Eleanore P.
'rabfield, Dr. G. Philip
'randin, Miss Isabella
'raves, Miss Lavinia R.
'ray, Reginald
'ray, Mrs. Russell
'reenough, Mrs. Chester N.
'reenough, Mrs. Henry V.
'riffith, Miss Josephine
'rozier, Mrs. E. A.

'all, Mrs. George A.
'all, Mrs. H. S.
'allowell, Miss Emily
'allowell, Mr. and Mrs. N. Penrose
'amilton, Miss Ruth W.
'amlin, Miss Jenny L.
'arding, Emor H.
'armon, Miss Lilian
'arriman, Mrs. Henry I.
'artwell, Miss Mary A.
'arwood, Mrs. Sydney
'asbrouck, Miss Mary K.
'askell, Mrs. Clarence G.
'askins, Mrs. Charles H.
Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden
Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston

Newberry, John S., Jr.

ingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay, A. D.

HOTELS OF DISTINCTION

The PLAZA
Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.
FRED STERRY, President
JOHN D. OWEN, Manager

COPLEY-PLAZA
Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.
ARTHUR L. RACE
Managing Director

piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, harp, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pin-

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later: to English writers in the thirteenth century.—Ed.

A Worthy

Signature in Furs

W. V. SLOCUM

Furrier -:- Designer

647 BOYLSTON STREET
BOSTON

ing and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

FUNERAL MUSIC FROM "GÖTTERDÄMMERUNG" ("DUSK OF THE GODS"), ACT III., SCENE 2 . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *Leit-Motive* which are associated with the hero or with the Volsung race.

These motives were named by William Foster Apthrop in the following order:

"I. The VOLSUNG-MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately in tubas and horns).

"IV. The MOTIVE OF SYMPATHY* (worked up in imitation in wood-wind and horns), merging soon into:

*Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of "Die Walküre."

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

"V. The Love-Motive (in the oboe).

"(The bars under these last two motives are a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet-bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill;

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.

PAINTING & DECORATIVE FINISHES

655 BEACON STREET BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felice Kaschowska, Hedwig Reil. Anton Seidl conducted.

The original text of "Götterdämmerung" was written in 1848. The title was then "Siegfried's Tod." The text was remodelled before 1855. The score was completed in 1874.

* * *

Wagner's stage directions for this scene are as follows:

"Night has come. At Gunther's mute command, the vassals raise Siegfried's corpse, and during the following (music) carry it away in a solemn procession over the height.—The moon breaks through the clouds and lights up the funeral procession more and more brightly as it reaches the height.—Mists have arisen from the Rhine and gradually fill the whole stage, where the funeral procession has become invisible: they come quite to the front, so that the whole

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

stage remains hidden during the musical interlude.—The mists divide again, until at length the hall of the Gibichungs appears as in Act I."*

A Siegfried Idyl . . . . . Richard Wagner

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836, at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was com-

*Translation by Frederick Jameson for G. Schirmer's edition of "Dusk of the Gods" in a facilitated arrangement for voice and pianoforte by Karl Klindworth.

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON . . DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow Kennard & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

posed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise Cosima, the desks were put on the stairs and the tuning was in the kitchen. The orchestra took its place on the stairs, Wagner, who conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly." The performance began at 7.30 A.M. The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner con-

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

SYMPHONY HALL

PRICE $6.00

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address

THE REGISTRAR
178 NEWBURY ST., BOSTON

ducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Overture to Tannhäuser . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

SYMPHONY HALL

MONDAY EVENING, MARCH 13, 1933, at 8.15 o'clock

FIFTH CONCERT

OF THIS SERIES

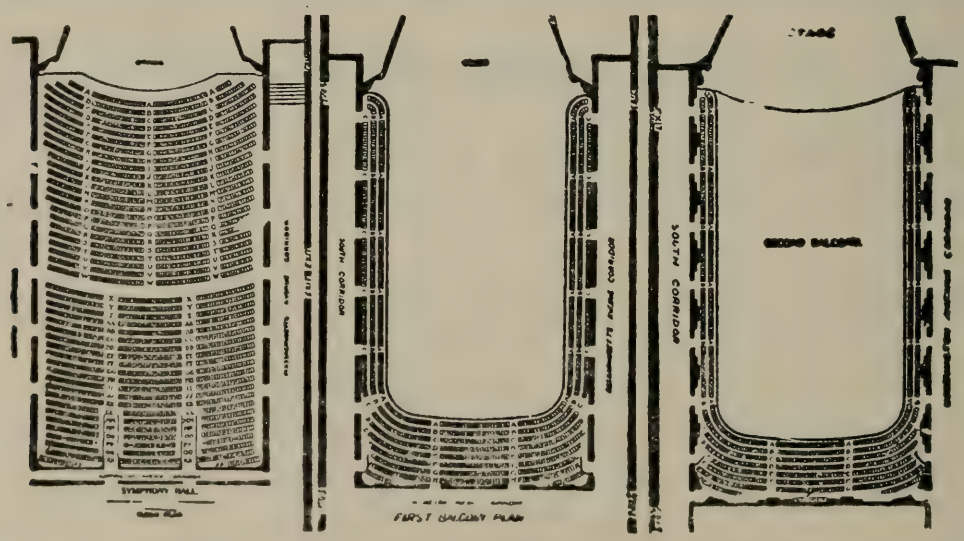
BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)



no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

* * *

The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mme. Siedenburg; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on

build up

your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871: Elisabeth, Mme. Lichtmay; Venus, Mme. Raemer; Tannhäuser, Carl Bernard; Wolfram, Vierling; Hermann, Franosch.

⁂

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

⁂

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

⁂

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

The ARTHUR WILSON STUDIO of SINGING

From over 1000 voices heard in the recent
"QUEEN OF THE AIR" Contest
sponsored by Station WBZ; The R-K-O Theatre and the Boston Traveler

DOROTHY ROBBINS
Coloratura Soprano

was declared winner by popular radio vote and engaged as a feature at the
R-K-O Theatre for the week of December 30

For three years Miss Robbins has been a pupil of Mr. Wilson

908 BEACON STREET, BOSTON — Kenmore 5939

Longy School of Music

44 CHURCH STREET — CAMBRIDGE, MASS.

SECOND TERM BEGINS FEBRUARY 1st, 1933
New Classes now Forming in
SOLFEGE, EURHYTHMICS, HARMONY, COUNTERPOINT, COMPOSITION
Private Instrumental and Vocal Instruction

Catalogue upon request — Telephone: UNIversity 0956

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO — COACH REPERTOIRE
PROFESSIONAL PIANIST AND ACCOMPANIST — EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET — 'Phone Commonwealth 5069

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD
Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street
Telephone Ken. 1283

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LAMBERT MURPHY

TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

LASALLE WHITWELL

MATHEMATICAL HARMONY — ACCELERATION OF REFLEXES
MATHEMATICAL COMPOSITION — ANALYSIS OF TECHNIQUE
MATHEMATICAL COUNTERPOINT — DETERMINATION OF ABILITY

WELLESLEY 1200

ROYAL DADMUN
BARITONE

IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street — Telephone Circle 9291

For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH
SOPRANO — TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 — Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

1564 COMMONWEALTH AVENUE — Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street

Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching

Auditions for scholarship, week of January 2. — Phone LAFayette 7444

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy

TEACHER OF

MANDOLIN, GUITAR, BANJO and UKULELE

Foreign and American Instruments For Sale

206 COMMONWEALTH AVE., BOSTON

Commonwealth 8908

LUTHER O. EMERSON
BARITONE SOLOIST

TEACHER OF SINGING

30 HUNTINGTON AVENUE — Room 406

Kenmore 9415

HELENE DIEDRICHS
PIANIST

Exponent of the Tobias Matthay Pianoforte Method

Private Lessons—Class Lessons—Training for Teachers—Special fees for Children

One Free Scholarship offered

Audition by appointment

359 Harvard Street, Cambridge — University 9296

ROSALIND KEMPTON
VIOLIN TEACHER

SOLO AND ENSEMBLE WORK

262 COMMONWEALTH AVENUE, BOSTON

Creative work with children a specialty

Ear training, Solfege, Dalcroze — Tel. Ken. 6123

ARTISS de VOLT
HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy in Boston and Vienna

STUDIO: 458 HUNTINGTON AVENUE

Telephone Highlands 1948

BESSIE POOLE
PERMATONE RECORDING STUDIO

Recordings Made of Every Kind of Sound

Private Studio — Latest Equipment

162 Boylston Street, 24 Steinert Hall

Hancock 0389

Mrs. Charles Adams White
TEACHER OF SINGING

509 Pierce Building — Copley Square

Telephone Capitol 6745

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER
PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.

Lessons in the home or studio.

1564 Commonwealth Ave. Tel. (mornings) { Asp. 1002

This may be the one opportunity of your life to

buy a **STEINWAY GRAND PIANO**

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years*. And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

SYMPHONY HALL 52nd SEASON, 1932-1933

SUNDAY AFTERNOON
FEBRUARY 26
AT 3.30

PENSION FUND
CONCERT

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST
MYRA HESS
Piano

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND
SEASON
1932–1933

PROGRAMME

(MONDAY)

SYMPHONY HALL

Thursday Evening, March 16

75th Anniversary Concert

HARVARD GLEE CLUB

Dr. ARCHIBALD T. DAVISON, Conductor

Sunday Afternoon, March 19, at 3.30

RACHMANINOFF

PROGRAMME

Variations in C minor ..... Beethoven

Preludio from Sonata for Violin, E major ..... Bach
Transcribed by Rachmaninoff

Nachtstück, Op. 23 ..... Schumann

Impromptu, F minor ..... Schubert

Invitation to the Dance ..... Weber-Taussig

Scherzo from "A Midsummer Night's Dream" ..... Mendelssohn
Transcribed by Rachmaninoff

Nocturne
Ballade } ..... Chopin

Three Preludes ..... Rachmaninoff
E major
B minor
A minor

Sonetto del Petrarcha ..... Liszt

Rhapsody ..... Liszt

Sunday Afternoon, March 26, at 3.30

KREISLER

Checks on local banks accepted

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

MONDAY EVENING, MARCH 13, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Intense Mr. PAUR

Emil Paur's reception as conductor of the Boston Symphony Orchestra was genuinely cordial. His concerts away from Boston were attended by audiences that crowded the halls and were most demonstrative in their enthusiasm. Mr. Parker, of the "Transcript" in contrasting the work of Paur with that of his predecessor, wrote, "Mr. Paur, in turn, flavored the concerts with a personality that was different, indeed, but that was still vivid, a personality that equally made its immediate effect upon the music, the Orchestra and its hearers. Mr. Nikisch had the diversity, the unexpectedness of the romantic temperament. Mr. Paur had the concentration of an unvarying intensity. . . . He sought the utmost in all things." Above all, Paur is remembered for his intensity. He conducted his Orchestra by instinct. He was sincere and less given to the polish and subtleties of his predecessors. Because of this the music under his direction had a vigor and robustness that was new. Such was his fervor on the conductor's platform that at times his foot supplemented his baton to the complete horrification of certain sticklers for form.

★ ★ ★ ★

The proper settlement of an estate may require the services of an institution whose principal business it is to render such service. To insure the services of Old Colony Trust Company you must name it as Executor in your will.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Santromá, J.

Celesta.

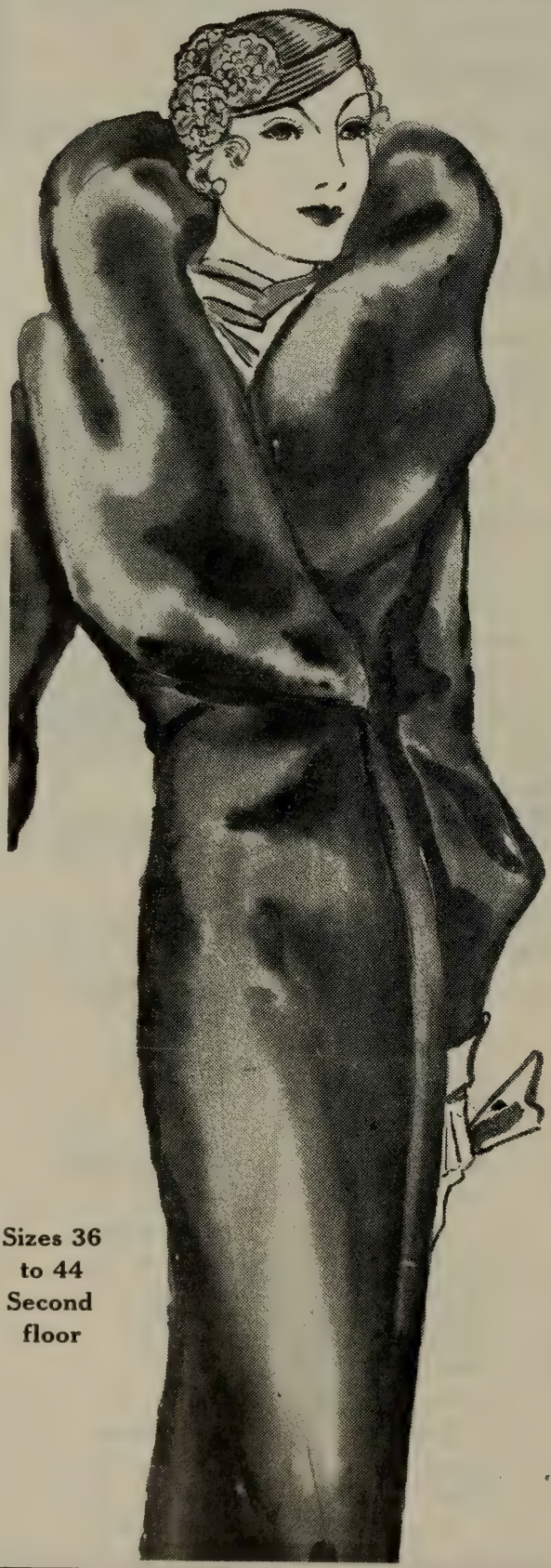
Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Quality
for Over a Century



Made to our order

Hudson Seal

Seal dyed muskrat

Coats

$100

—Every one made from carefully dyed skins, selected one by one by our fur expert, made to our own most approved patterns.

—You will be proud to wear one of these beautiful Hudson Seals. Each looks like a coat costing two or three times as much.

—Each coat is cut full with wrappy skirt.

—Each coat is cut with new full sleeves.

—Each coat has a deep full collar.

—Each coat has from fifty to fifty-five skins of lustrous beauty and silky softness.

Sizes 36 to 44 Second floor

Fifth Programme

MONDAY EVENING, MARCH 13

at 8.15

Glinka . . . . . Overture to "Russlan and Ludmilla"

Tchaikovsky . . . . . Concerto for Violin in D major, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
A Picture of Pagan Russia

I. The Adoration of the Earth.
Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.
Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

SOLOIST
CARMELA IPPOLITO

There will be an intermission of ten minutes after the concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

Overture to "Russlan and Ludmilla" Michael Ivanovich Glinka

(Born at Novospasskoi in the Government of Smolensk, Russia, on June 2* [May 20, Old Style] 1803; died at Berlin, February 15, 1857)

Glinka's first opera was "A Life for the Tsar," produced at St. Petersburg (now Leningrad) on November 27, 1836, with immediate and long-continued success. "Russlan and Ludmilla," in five acts, was his second and his last. The cold reception of this opera made him declare that he would not write again for the stage; yet in 1855–6 he made sketches for an opera "The Female Bigamist," based on a play by Chakhovsky, which he soon threw aside.

The subject of "Russlan and Ludmilla" was suggested to him by Prince Chakhovsky, who thought Pushkin's fairy tale in verse suitable for operatic purposes. This poem was published in 1817. The subject was taken from Russian folklore. Pushkin consented and undertook to make necessary alterations, but in 1837 he was killed in a duel. Glinka then called on his friends for aid. K. Bakhtourin hastily made a scenario which was reshaped by Glinka. The libretto was also tinkered by the dramatist Nestor Koukolnik, Michael Guedeonov, Captain Chirkov, and N. Markowich.

The first performance was at Leningrad on November 27 (Old Style), 1842. The opera failed; the Imperial family left before the final fall of the curtain; there were hisses on the stage and in the orchestra. The second performance was also a failure; but at the third, Mme. Petroi,† who took the part of the heroine—Glinka

*Riemann's "Musik-Lexikon" (1922) gives June 1 as the birthday.

†She is not to be confounded with the singer of the same name who created the part of Vania in "A Life for the Tsar."

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN By Felix Weingartner	1.00
ART-SONG IN AMERICA By William Treat Upton	3.00
EARLY ENGLISH CLASSICS Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

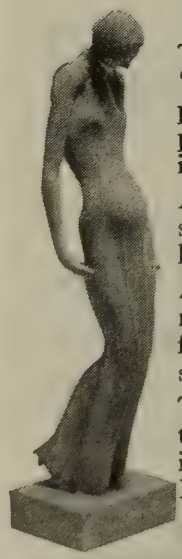
FASHION CENTER
SIXTH FLOOR
MAIN STORE

thought from the first would be incompetent—was replaced by Mme. Petrov and the opera ran for thirty-two nights that season, for twenty the next. There was no revival until 1859. When the fiftieth anniversary was celebrated at Leningrad in 1892, there had been 285 performances in that city. The little success of the opera in Glinka's lifetime greatly afflicted him. He said one day to his sister: "They'll understand your Mischa when he'll be no more, and in a hundred years they'll understand 'Russlan'." The first performance of the opera outside of Russia was at Prague in 1867.

The story—a story of the days of pagan Russia—tells of Ludmilla, the daughter of King Svietozar of Kiev. There were three suitors for her hand—the knights errant, Russlan and Farlaf, and the young Tartar prince, Ratmir. The girl loved Russlan; but the magician, Chernomor, carried her away. The father dispatched the three knights to rescue her, and promised Ludmilla's hand to the one who succeeded in bringing her home. Russlan took counsel with the wizard, Finn. The latter gave him a magic sword with which to accomplish the rescue. The knight saved Ludmilla, but on the homeward journey they were intercepted by Farlaf, who cast both into a magic slumber, carried the maiden back to her father's house, and demanded her hand in marriage. Russlan awoke and arrived at the house of King Svietozar in time to denounce the treachery. The opera ends with the marriage of Russlan and Ludmilla.

In Pushkin's poem, which contains satirical—at times bitter—reflections and digressions, the lovers are married and enter the

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

This is the label
That stands for
Quality!

nuptial chamber, when there is a thunderclap. The room is darkened; when it is clear, the bride has been borne away by Chernomor. Then the King, furious, promises Ludmilla to him who will bring her back, for her husband had not known how to guard her.

* * *

The overture was edited by Glinka's sister, Mme. Schestakov, who dedicated it to Berlioz. The thematic material is taken for the most part from the finale of the opera; but one theme is part of an air sung by Russlan in the second act, after he has been armed for the pursuit of the sorcerer. The whole-tone descending scale is employed throughout the opera as typical of Chernomor and his dark and sinister designs.

The chief theme, Presto, D major, 2-2 time is heard fortissimo after some introductory measures. The second subject, F major, is given to violas and violoncellos, accompanied by the other strings. The overture is in orthodox, classical form—development, recapitulation, with a coda at the end.

Theodore Thomas brought out the overture in New York at a Central Park Garden concert on July 10, 1873.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Emil Paur, conductor, on March 3, 1894. The second performance by this orchestra was on February 27, 1925. Dr. Koussevitzky conductor.

* * *

Experience Series—No. 4
(AN ACTUAL BOSTON PURCHASE
$15,627 or $100 A MONTH)

"FOR FAITHFUL SERVICE"—

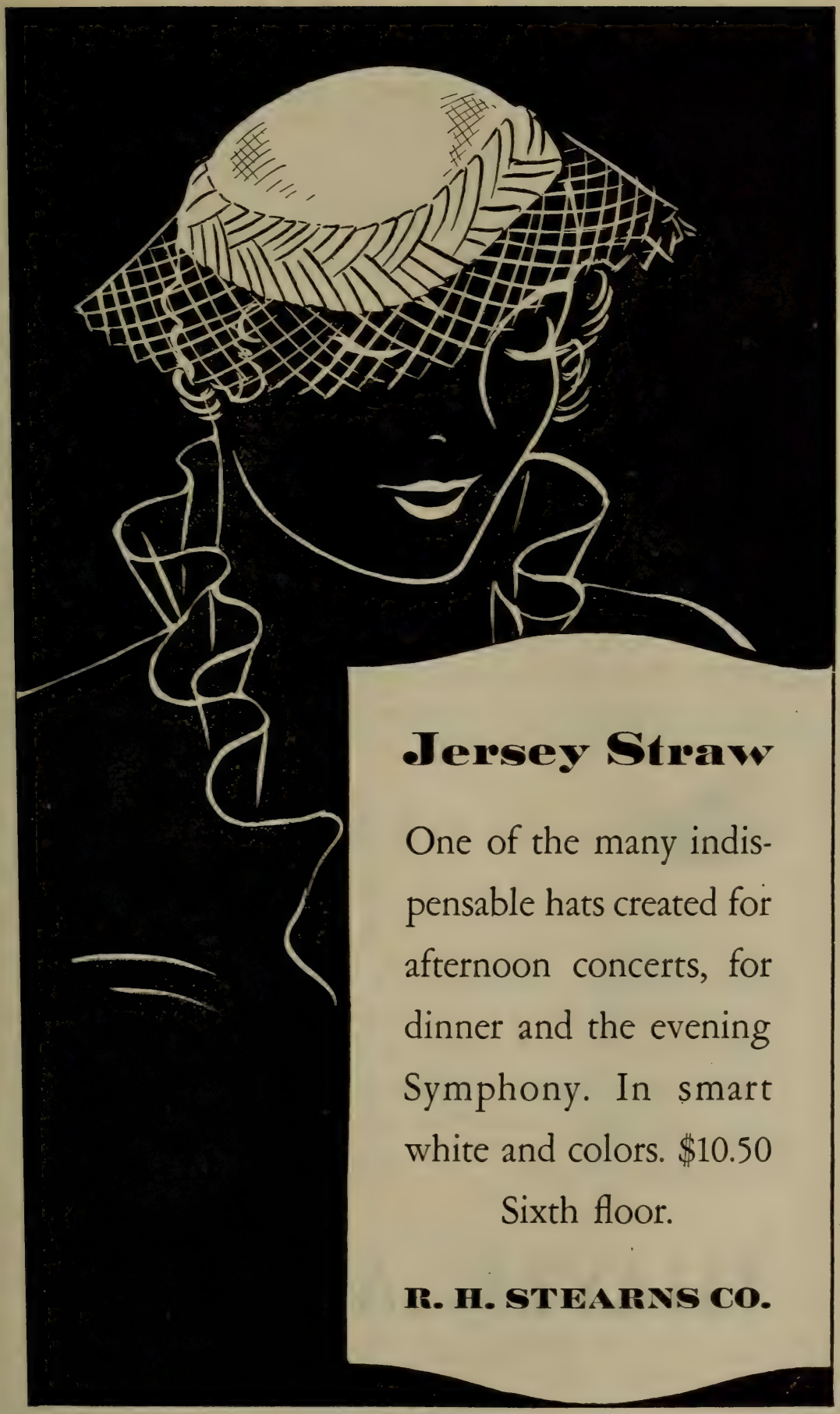
An Annuity instead of a Bequest

Mr. and Mrs. A have bought their housekeeper—aged 58—an Annuity instead of remembering her by Will. What a satisfactory way of rewarding such faithful service! For the rest of her life she will receive $6.39 monthly for every $1,000 invested for her —***and the income starts immediately.***

If you have a similar problem and want to be sure that a member of your household gets and keeps the maximum benefit from any provision you make for him or her, why not consider the many advantages of an Annuity?

BOOKLETS ON ANNUITIES WILL BE MAILED YOU ON REQUEST

100 MILK STREET **R. O. WALTER** HANcock 6200


Jersey Straw
One of the many indispensable hats created for afternoon concerts, for dinner and the evening Symphony. In smart white and colors. $10.50
Sixth floor.
R. H. STEARNS CO.

Rubinstein, in his "Conversation on Music," ranked Glinka with Bach, Beethoven, Schubert, and Chopin as the composers whom he most revered. He said that Glinka's "Kamarinskaya," composed in 1848, had become the type for Russian instrumental music. This Fantasy on two Russian Folk Songs was brought out in Boston by Theodore Thomas on October 5, 1870. His orchestra played it in Boston at a concert in honor of the Grand Duke Alexis, December 10, 1871. Thomas gave a third performance on November 15, 1876. The piece has been played at concerts of the Boston Symphony Orchestra on November 17, 1883; May 15, 1886; October 26, 1889; March 3, 1894; April 18, 1919.

The Finale to a "Life for the Tsar" was performed in Boston at a concert of the Boston Symphony Orchestra with the Cecilia Society, Dr. Koussevitzky conductor, on March 4, 1927.

* * *

Glinka's orchestral works other than those named above are two Spanish overtures—"Jota Aragonese" and "Night in Madrid" (1851); incidental music to "Prince Khohmsky"*; and a Valse-Fantaisie (1839, revised edition 1856).

He began a symphony and wrote a first movement, which was accidentally thrown into the fire by his Spaniard, Pedro. Glinka's only comment was, "Pedro is a fine fellow." Glinka wrote a string quartet (1830); "Pathetic" trio for piano, clarinet, bassoon (1826–7); a piano sextet (1833–4); a Minuet for string quartet. There are also about 50 piano pieces. A chorus for female

*This was a tragedy by Count Koukolnik. The music consisted of an overture, four entr'actes, and three songs. It is considered the finest examples of Glinka's symphonic music.

We're All Ready for

SPRING . . .

It's only a matter of weeks until Spring. We're all prepared for the glad season with a smart collection of brand-new styles. Wait until you see the "Garbo Tie"—the "Capri Sandal"—the "Tuck-Toe Pump" and others. Opera pump sketched comes in black, brown or blue kid.

12.50

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

voices and orchestra (1841), another dated 1856; Polish Hymn, "Great is our God," mixed chorus and orchestra (1837); Memorial Cantata for the Tsar Alexander I., piano, tenor solo, mixed chorus (1826); Tarantella with chorus and dances; vocal duets, trios, quartets, and many songs. His symphonic poem, "Taras Boulba" (after Gogol) was never finished.

• • •

Glinka's father was a retired army officer. The boy was brought up by his maternal grandmother as in a hothouse. He was weak, nervous, consulting physicians throughout his life. He was peculiarly sensitive to all musical sounds. Bells fascinated him as they did the young Debussy. Glinka says in his autobiographical notes:*

"Sometimes my father entertained a large party of friends and relatives; and on these occasions, he would send for my uncle's musicians, a small orchestra drawn from the serfs on his estate, which lay eight versts away from ours. This band generally remained several days at our house, and, when the guests had finished dancing, would play other kinds of music. . . . Some of their pieces made a new and indescribable impression upon me, so that for days afterwards I was in a kind of hectic state, or possessed by delicious languor. Once, when the time came for my drawing lesson, I was so absent-minded that my teacher reproved me because my thoughts were entirely filled with music. 'What am I to do?' I replied. 'Music is my very soul.' . . . I often took a violin or piccolo and tried to join in with the band, keeping, of course, to the tonic

*He began to write them in 1855 at the request of his sister. They were published in 1870.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

and dominant. . . . During supper, Russian national songs were played, arranged for two flutes, two clarinets, two horns, and two bassoons. This 'meltingly' sad—but to me satisfactory—combination delighted me, especially the horns in the lower registers (I could not endure shrill tones); and perhaps these songs which I heard in my childhood first suggested the idea of making use of our national music."

His governess was his first piano teacher. When he was seventeen, he was put in the Pedagogic Institute at Leningrad, where he studied Latin, French, German, and Persian. He took piano lessons of the celebrated John Field, also of Carl Meyer and Obmana. He took violin lessons of Böhm, but showed no talent for playing that instrument. He journeyed to the Caucasus for his health.

In 1824 he entered the Ministry of Ways and Communications, enjoyed social life, studied and composed, took singing lessons. In 1828, having resigned his position, he went to Italy for three years. It was there he dreamed of a national opera. In 1833 he studied seriously with Dehn in Berlin, but he returned to Leningrad on the death of his father. From 1836 to 1839 Glinka was choirmaster of the Imperial Chapel. After the failure of "Russlan and Ludmilla" he sojourned for a long time in France and Spain. He became a friend of Berlioz, and each tried to push the other's compositions. It was in Paris that Glinka thought of composing orchestral works that would satisfy connoisseurs and the general hearer. It is said that in Paris he wasted half a year with grisettes and enjoying the

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

wines of France. He spent three years in Warsaw; but in 1856, in order to study the music of the Western Church, he went back to Dehn in Berlin. There he died, some say, seized with a fit; others that he caught a severe cold which ended in pneumonia. The autopsy, made at his wish, showed an enlargement of the liver and a very small stomach. For two weeks before his death, says Octave Fouqué, he could not take any nourishment. He was buried in Berlin, but a few months later he was re-interred at Leningrad in the Alexander Nevsky Monastery.

His marriage to Maria Petrovna Ivanov was unhappy. It was followed by separation, then divorce. She was pretty, with feet so small that it was not easy to shoe her. She was gay, fond of balls, all sorts of entertainments, generally linnet-headed. She did not care for music and complained at his extravagance in buying music paper. On one of his travels he heard "Fidelio." When his wife saw him on his return, pale and with a drawn face, she said: "What's the matter with you?" "Beethoven," he answered. "What's he done to you?" was her reply.

Glinka was especially fond of Bach and Handel. Towards the end of his life he appreciated Gluck. He regarded Berlioz as the "first composer of the day—in his line."

Glinka's life has been written by Octave Fouqué (Paris, 1880); S. Basunov (1891); P. Weimarn (1892); R. Findeisen (1898); M. D. Calvocoressi (Paris, 1913). There are many essays about his music.

Copley-Plaza Symphony Dinners

The success of the Symphony Round Table Luncheons has prompted us to offer a series of Symphony Dinners to precede the Saturday concerts. Professor Alfred H. Meyer, of Boston University and Music Critic of the Boston *Transcript*, will illustrate at the piano some of the principal points of the evening program. If there is sufficient response or demand for this dinner series, the first will be held March eighteen promptly at seven o'clock. Series of six dinners, $15.00. Single ticket, $2.75.

The Symphony Luncheons

There are still tickets available for the remaining series of six Round Table Luncheons. The price, which includes Professor Meyer's lecture and a most delicious luncheon, is $7.50 or $1.50 for single ticket. The tickets are interchangeable to accommodate those who go to the concerts on alternate Fridays. The next luncheon, Friday, March 17, promptly at quarter before one o'clock in the State Suite at the Copley-Plaza.

For reservations, please telephone Function Manager's office, KENmore 5600 or address Mrs. Harold Everett Porter, making all checks payable to the Copley-Plaza Hotel.

CONCERTO, D MAJOR, FOR VIOLIN, OP. 35 . . . PETER TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd (Leningrad), November 6, 1893)

Tchaikovsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mme. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "Today I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tchaikovsky wrote to Mme. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on

*Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterwards with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tchaikovsky was deeply attached to him.

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mme. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tchaikovsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a

Longy School Faculty Concert

JORDAN HALL

Thursday, March 23, at 8.15 p.m.

Brandenburg Concerto, No. 5, Piano, Violin and Flute with String Quartette accompaniment.....Bach

Variations Pastorales sur un Vieux Noël, Harp and String Quartette.....M. S. Rousseau

On Wenlock Edge, Voice, String Quartette and Piano .....Vaughan Williams

Quintette for Wind Instruments.....Hindemith

Septette, Trumpet, Strings and Piano.....Saint-Saëns

Violinists.
*Gaston Elcus
Marion Barker
Frances Appleton

*Louis Artières (Viola)

Violoncellists.
*Yves Chardon
Henriette d'Estournelles de Constant

*Henri Girard (Double-bass)

*Bernard Zighera (Harpist)
*Gaston Bladet (Flute)
*Louis Speyer (Oboe)
*Paul Mimart (Clarinet)
*Willem Valkenier (French Horn)
*Abdon Laus (Bassoon)
*Georges Mager (Trumpet)

Pianists.
Frederic Tillotson
Margaret Mason
Doris Morrison

Rulon Robison (Tenor)
*Members of the Boston Symphony Orchestra.

Tickets will be complimentary and may be obtained at the Longy School, 44 Church Street, Cambridge, or at the Box Office, Jordan Hall. All seats will be reserved, but if not occupied at the close of the first number, will be made available to the public.

clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mme. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote today another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and tomorrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tchaikovsky was at home in Brailow in May. He wrote to Mme. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic Concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston, by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell at New York, January 19, 1889. The first performance of the

*This Andante and two other pieces, composed in May, 1878, at Brailow were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at these concerts by Alexandre Petschnikoff, 1900; Maud Powell, 1901; Ferenc Vecsey, 1901; Karl Barleben, 1905; Alexandre Petschnikoff, 1906; Mischa Elman, 1909; Fritz Kreisler, 1910; Kathleen Parlow, 1911; Anton Witek, 1914; Efrem Zimbalist, 1924.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, D major, 4-4.

II. Canzonetta, Andante, G minor, 3-4.

III. Finale, Allegro vivacissimo, D major, 2-4. A Rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterwards tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tchaikovsky wrote to Mme. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.

PAINTING & DECORATIVE FINISHES

655 BEACON STREET BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.*

The concerto was dedicated first to Leopold Auer. Tchaikovsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelssly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto.

Mr. Auer wrote the following letter, dated Petrograd, January 12, 1912, to the *Musical Courier* of New York:—

"You have requested me to explain the true circumstances relating to Tchaikovsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in order to put an end to the various stories so constantly appearing in newspaper reports and concert programmes in connection with public performances of the concerto.

"When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to

*This movement reminded Hanslick of vulgar faces, curses, and bad brandy.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon 11.30 to 3 | Afternoon Tea 3.30 to 5.30 | Dinner 5.30 to 8

me before committing it to print. Much unpleasantness might then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.

"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the intrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely æsthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

"Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick.* The only explanation I can give of the orchestral score still bearing my name in

*In his savage article. Hanslick wrote: "There is music that stinks. Tchaikovsky could not forget this cruel article. It wounded him to the quick."—Ed.

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow Kennard & Co., and a highly trained expert, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { ·Myles·Standish·Hotel· Bay State Road & Beacon St.

the dedication is that when the original publisher, Jurgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

(Signed) L. Auer."

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts . . . . . Igor Stravinsky

(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:—

Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles,

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

SYMPHONY HALL

MONDAY EVENING, APRIL 3, 1933, at 8.15 o'clock

SIXTH AND LAST CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized

Boston University Summer Session

JULY 5 to AUGUST 12, 1933

Offers a wide variety of courses. Of special interest to readers of this Program are the courses in Advanced Harmony; Music Appreciation; Modern Music; Sight Singing; High School Choral, Instrumental, and Applied Music; Ministry of Hymns in Life and Worship; Choir Directorship; Harmony, School Music, Piano Class, and Music Appreciation Methods.

For further information, address:

T. EVERETT FAIRCHILD, Director

688 Boylston Street, Boston, Massachusetts

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

SYMPHONY HALL

PRICE $6.00

with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

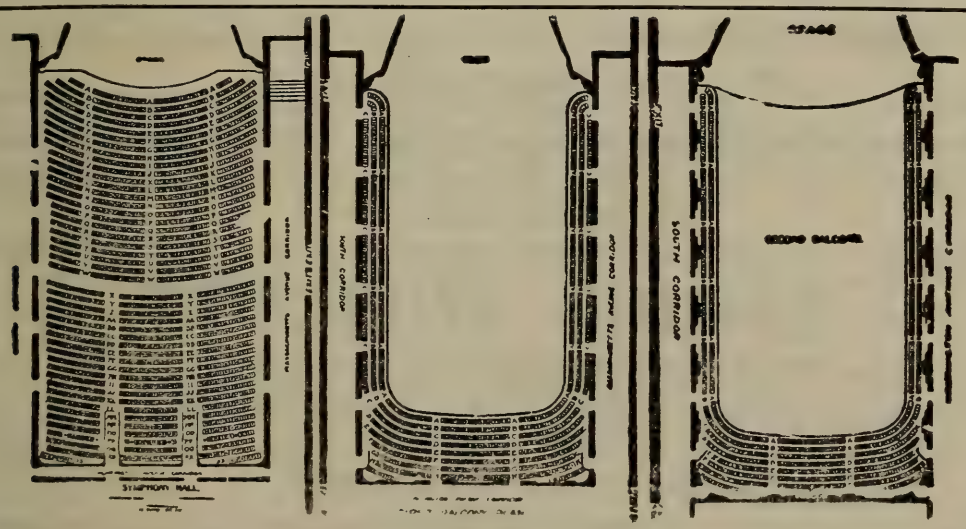
The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought



of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it.*

> The embryo is a theme that came to me when I had completed the "Fire-Bird." As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music: the music did not come from the idea. My work is architeconic, not anecdotical: objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

*In *La Révue Musicale* for December, 1923.

build up your name—advertise—representation in this programme will assist you! at a nominal cost! L. S. B. Jefferds, adv. mgr., symphony hall, boston
tel. commonwealth 1492

SAMUEL ENDICOTT
DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING
Studio: 402 PIERCE BUILDING

The ARTHUR WILSON STUDIO of SINGING

(Workshop of the Studio Singers)

HARRY DELMORE, Colored Tenor

Recital, Jordan Hall, October 27, 1932.

Boston Transcript, October 28, 1932. "The favorable impression which Mr. Harry Delmore made at his recital in Jordan Hall last evening was based upon fundamental abilities, the possession of which should enable the singer to achieve with due diligence a rank of importance among the accomplished musicians of his race."

908 BEACON STREET, BOSTON — Kenmore 5939

---

44 CHURCH STREET **Longy School of Music** CAMBRIDGE, MASS.

GASTON ELCUS

(Member of the Boston Symphony Orchestra)

on the Faculty as

TEACHER OF THE VIOLIN

For Information apply to the Secretary. Telephone UNIversity 0956

Catalogue upon Request

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO — COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST — EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET — 'Phone Commonwealth 5069

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LASALLE WHITWELL

MATHEMATICAL HARMONY — ACCELERATION OF REFLEXES

MATHEMATICAL COMPOSITION — ANALYSIS OF TECHNIQUE

MATHEMATICAL COUNTERPOINT — DETERMINATION OF ABILITY

WELLESLEY 1200

LAMBERT MURPHY
TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN
BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street — Telephone Circle 9291
For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH
SOPRANO — TEACHER OF SINGING
Special attention given to diction and interpretation
Telephone LAF. 3930 — Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING
Prepares for Oratorio, Church, Opera and Concert
1564 COMMONWEALTH AVENUE — Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street
Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching
Guest tickets $3.00 — Phone LAFayette 7444

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE — Room 406
Kenmore 9415

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze — Tel. Ken. 6123

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building — Copley Square
Telephone Capitol 6745

LA ENCANTADORA
A New Tango for Piano by
CHARLES REPPER
Brashear Music Co., Trinity Court, Boston

BESSIE POOLE
PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio — Latest Equipment
162 Boylston Street, 24 Steinert Hall
Phone Hancock 0389

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

SYMPHONY HALL, BOSTON 52nd SEASON, 1932-1933

NEXT TUESDAY AFTERNOON

CONCERT—MARCH 28

AT 3.00

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(MONDAY)

SYMPHONY HALL

Tuesday Evening, April 11, at 8.30

John Charles

THOMAS

BARITONE

Sunday Afternoon, April 9, at 3.30

Returning After 3 Years Absence

Josef

HOFMANN

PIANO

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

MONDAY EVENING, APRIL 3, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

Back To His Own

WHEN it became known that Paur was not to return as conductor of the Boston Symphony Orchestra for the season beginning October 15, 1898, the public did not long remain in ignorance as to who his successor would be. Just two days after the final performance of the season, an announcement was made which was hailed with joy by many a music lover. . . . William Gericke had been offered and had accepted the conductorship of the Orchestra for next season! . . . It was then that it became apparent that notwithstanding the successes and triumphs of his talented predecessors and successors the Boston Symphony Orchestra was still Mr. Gericke's Orchestra. "He made it," wrote the *Transcript* critic, "and it properly belongs to him, as his own work . . . and to this his own Orchestra, we welcome Gericke back with heartiest greetings and fullest confidence. He will be in his right place once more next October."

★ ★ ★

If you contemplate a charitable legacy in your will it is often desirable to put the property in Trust. This permits you to provide for the selection of a successor charity in case the charity you name goes out of existence.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Hansen, E.
Leibovici, J.
Cherkassky, P.
Mayer, P.
Bryant, M.
Murray, J.

Elcus, G.
Gundersen, R.
Mariotti, V.
Pinfield, C.
Zung, M.
Diamond, S.
Beale, M.
Del Sordo, R.

Lauga, N.
Kassman, N.
Fedorovsky, P.
Leveen, P.
Knudson, C.
Zide, L.
Stonestreet, L.
Erkelens, H.

Sauvlet, H.
Hamilton, V.
Tapley, R.
Gorodetzky, L.
Fiedler, B.
Messina, S.
Seiniger, S.

Resnikoff, V.
Eisler, D.

Violas

Lefranc, J.
Artières, L.
Fiedler, A.

Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.

Bernard, A.
Van Wynbergen, C.
Deane, C.
Jacob, R.

Grover, H.
Werner, H.

Violoncellos.

Bedetti, J.
Zighera, A.

Langendoen, J.
Barth, C.

Chardon, Y.
Droeghmans, H.

Stockbridge, C.
Warnke, J.

Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.

Lemaire, J
Moleux, G.

Ludwig, O.
Frankel, I.

Girard, H.
Dufresne, G.

Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Style and Quality for Over a Century

Sixth Programme

MONDAY EVENING, APRIL 3

at 8.15

Beethoven . . . . Overture to "Leonore" No. 3, Op. 72

Walton . . . . . "Belshazzar's Feast"
For Mixed Chorus, Baritone Solo, and Orchestra
Baritone: David Blair McClosky

Tchaikovsky . . . . Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto. Moderato con anima, in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo. "Pizzicato ostinato"; Allegro.
IV. Finale: Allegro con fuoco.

CECILIA SOCIETY CHORUS, Arthur Fiedler, Conductor

STEINWAY PIANO

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

OVERTURE TO "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonora," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artificially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent

*Koenig was the inventor of a printing press.

† The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡ It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays

Boston
Templaplace
Eleven

Imitation is
the sincerest
of flattery

down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part

Annuities Explained

Send for this New Booklet

"Equitable Life Annuities" describes in simple language the different kinds of annuities issued by The Equitable. Examples are included which indicate how these various forms of guaranteed life income meet the needs of men and women in all walks of life. Booklet free on request.

THE EQUITABLE

LIFE ASSURANCE SOCIETY OF THE UNITED STATES

Thomas I. Parkinson, President

TO THE EQUITABLE, 393 7th Ave., New York City

Please send me booklet describing Equitable Life Annuities.

Name..... A-68

Address..... Age.....

PLATINUM · BEIGE · PARCHMENT · WALNUT

TAN · LIGHT NUTRIA · AND NUTRIA

are the new Spring shades you'll find in
our Lapin Jackets. Fur Shop, sixth floor.

$29.50

R. H. STEARNS COMPANY

(flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

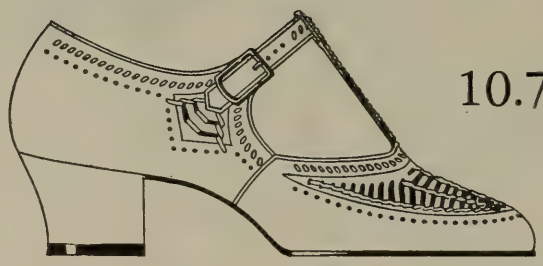
The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The overture "Leonore No. 2" was seldom performed. It was played at the three early introductions of "Fidelio" at the Theater an der Wien and at a few concerts. The *Freimuthigen* had this to say:

"The overture to 'Fidelio' was recently played in the Augarten, and all impartial hearers, musicians, and amateurs were agreed that any music so unconnected, harsh, confused, and discordant had never before been written. The most grotesque modulations, in truly ghastly harmony, follow one another through the piece; and the few trivial ideas that there are, which, however, are carefully guarded from anything like nobility—as, for instance, a post-horn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression."

* * *

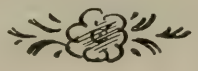
"Fidelio" was performed in Boston for the first time on April 1,



10.75

The Swiss Sandal

. . . One of the most popular shoes for Spring and Summer at Thayer McNeil's. White, beige, black, brown or blue.



THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

1857, with Mmes. Johansen and Berkiel; Messrs. Beutler,* Neumann, Oehlein, and Weinlich.

The first performance in New York was at the Park Theatre, September 9, 1839; Leonora, Mrs. Martyn; Marcellina, Miss Poole; Florestan, Manvers; Jacquino, Edwin; Pizarro, Giubilei; Don Fernando, Nickinson; Rocco, Martyn. This performance was in English. Professor Odell, noticing this performance in his "Annals of the New York Stage," says: "'Fidelio' was not then, nor has it ever been in New York, a popular opera. My experience has taught me that critics cry for it and that the public stay away from it."

* * *

Vincent d'Indy, in his "Beethoven" (Paris, 1911), writes:

"At the risk of provoking Teutonic wrath, for Germany has made of 'Fidelio' a kind of fetish, let us have the courage to say that this opera is very far, extremely far, from having the value in a dramatic respect of the purely instrumental works, the sonatas, symphonies,

*Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario; then the misfortune befell him. We were indebted for these facts to Beutler's daughter, the late Mrs. Clara Tippett, of Boston.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations ... it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

quartets. It is necessary to recognize the fact that 'Fidelio' did not advance dramatic music one step; it is and it remains an opera that Mozart might have signed; it scarcely marks any progress over the operas of the same period. 'Der Freischütz' and 'Euryanthe,' twenty years later, gave a very different impulse to the German musical drama. . . . One would say that Beethoven busied himself only with applying, like a good pupil, the precepts he had received from Salieri, without trying to break with the Italian conventions, without even attempting to continue the tradition of Gluck's expression. . . . The only dramatically expressive page is that where the young woman, triumphing over Pizarro's hate, throws herself into her husband's arms, thus bringing forward a passionate explosion of the sublime love-phrase, hitherto contained only in *esperante* forms. . . .

"But what is to be said of the three overtures in C major, in which the whole drama is unrolled before our eyes? What to say especially of the overture No. 3? In these compositions, the theme of lamentation and the theme of hope, which are as the impersonation of the two characters, little by little, at the close of a bitter struggle against hate, unite, to transform themselves, after the fanfare that frees, into the glow of the most passionate love."

Compare with M. d'Indy's judgment on "Fidelio" the enthusiastic chapter in Berlioz' "À travers Chants," inspired by the production at the Théâtre Lyrique, Paris (May 5, 1860: Mmes. Pauline Viardot and Amélie Faivre, MM. Battaille, Guerdi, Serène, Vanaud).

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

"Belshazzar's Feast" for Mixed Choir, Baritone Solo and Orchestra . . . . . William Turner Walton.

(Born at Oldham, Lancashire, England, on March 29, 1902; now living)

The text was selected and arranged from the Holy Bible by Osbert Sitwell.

Thus spake Isaiah:

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of King of Babylon.
  Howl ye, howl ye, therefore:
  For the day of the Lord is at hand!
. . . . . .

By the waters of Babylon,
  By the waters of Babylon
There we sat down; yea we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

HOTELS OF DISTINCTION

The PLAZA
Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.
FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA
Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.
ARTHUR L. RACE
Managing Director

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who are to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple. silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.

. . . . . .

In Babylon
  Belshazzar the King
  Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again
And then spake the King:

Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.

After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant harp

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever . . .

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.

. . . . . .

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen,
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength,
Make a joyful noise unto the God of Jacob,
For Babylon the Great is fallen.
Alleluia!

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** *10 Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
655 BEACON STREET BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

The score calls for these instruments: Three flutes (third interchangeable with piccolo), two oboes, clarinet in E-flat, clarinet in B-flat, bass clarinet (or third clarinet), alto saxophone, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, battery (three players), two harps, pianoforte, the usual strings, two brass bands (to right and left of the choir and orchestra).

The first performance was at the Leeds Festival, England, on October 10, 1931. Dr. Malcolm Sargent conducted. The baritone singer was Dennis Noble.

* * *

The *London Times* published on the day before the performance at Leeds the following concise description:

"*Belshazzar's Feast* opens with a trumpet call, a single reiterated note, heralding the words 'Thus spake Isaiah.' The prophecy of the Babylonian captivity is asserted in hard, choral harmonies. The psalm 'By the Waters of Babylon' is set realistically. It begins in a mood of self pity, it culminates in a burning vengefulness. A coda to the psalm on the words 'For with violence shall that great city Babylon be thrown down' seems musically right but dramatically wrong. Its diminuendo reasserts the pathetic note and balances the opening of the psalm, but the thought that Babylon 'shall be found no more at all' would hold no pathos for these savage captives. Still, this quiet ending of the introductory chorus prepares the way for the bald facts of the narrative stated by a baritone voice without accompaniment. The catalogue of Babylon's material wealth leads to the choral picture of Belshazzar's Feast. They praise the gods of gold and of silver to the accompaniment of a four-square march rhythm.

"The composer spurns the obvious luxuries of tone. The facts of his music are discernible in the vocal score. We came away feeling that we could have got as much from it without all that lavish expenditure of lung power which a Leeds Festival chorus delights to give. The scene is a riot of sound, but in the main it is simple sound made of strident lines of melody striking uncompromisingly across one another, continually pouring in intensity up to the climax, where, against a background of percussion noises, the writing on the wall is slowly spelled out. To the ordinary orchestra is added two

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { ·MYLES·STANDISH·HOTEL· BAY STATE ROAD & BEACON ST.

squads of trumpeters placed Berlioz-wise at the back of the chorus on each side. Unlike Handel, the composer has no time to spare for the interpretation of the writing by the soothsayers. Again the baritone solo states the facts, 'In that night was Belshazzar the king slain,' the word is repeated in a choral shout, and a jubilant chorus of revenge accomplished makes a powerful finale.

"Let not the Three Choirs of Worcester, Gloucester, and Hereford think that because this finale begins with 'Sing aloud to God' and ends in antiphonal alleluias they may find here a suitable novelty for their Cathedrals. '*Belshazzar's Feast*' is stark Judaism from first to last. It culminates in ecstatic gloating over the fallen enemy, the utter negation of Christianity. Its power as a dramatic oratorio compels admiration, but it is no more a 'sacred' oratorio than is Handel's on the same subject. By comparison with it the other novelties of this festival and of many others appear merely decorative trifles. In '*Belshazzar's Feast*' Mr. Walton has pursued his theme relentlessly, refusing all external decoration, and has produced a work of intense energy and complete sincerity. The wholly convincing performance by the Leeds Choir and Mr. Dennis Noble under Dr. Malcolm Sargent could leave no one who heard it unmoved."

Symphony in F minor, No. 4, Op. 36 Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon 11.30 to 3 | Afternoon Tea 3.30 to 5.30 | Dinner 5.30 to 8

List of Works Performed at these Concerts during the Season of 1932-1933

Beethoven	
Symphony No. 7 in A major, Op. 92	III. January 23
Overture to "Leonore" No. 3, Op. 72	VI. April 3
Berlioz	
Overture, "The Roman Carnival," Op. 9	II. December 12
Franck	
Symphony in D minor	I. November 7
Glinka	
Overture to "Russlan and Ludmilla"	V. March 13
Rimsky-Korsakov	
Suite from the Opera, "The Fairy Tale of Tsar Saltan"	III. January 23
Schumann	
Concerto in A minor for Pianoforte and Orchestra, Op. 54 Soloist: Eunice Norton	II. December 12
Sibelius	
Symphony No. 2 in D major, Op. 43	II. December 12
Strauss	
"Don Juan," Tone Poem, Op. 20 (after Lenau)	I. November 7
"Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24	III. January 23
Stravinsky	
"Le Sacre du Printemps" ("The Rite of Spring") A Picture of Pagan Russia	V. March 13
Tchaikovsky	
Concerto for Violin in D major, Op. 35 Soloist: Carmela Ippolito	V. March 13
Symphony No. 4 in F minor, Op. 36	VI. April 3
Wagner	
Prelude to "Die Meistersinger von Nürnberg"	I. November 7
Overture to "Rienzi" Prelude to "Lohengrin" Prelude and Love-Death from "Tristan und Isolde" Death Music of Siegfried, from "Dusk of the Gods" Siegfried Idyll Overture to "Tannhäuser"	IV. February 13
Walton	
"Belshazzar's Feast" (For Mixed Chorus, Baritone Solo, and Orchestra) Cecilia Society Chorus; Arthur Fiedler, Conductor Baritone: David Blair McClosky	VI. April 3
Weber	
Overture to "Oberon"	I. November 7

Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The dedication of this symphony is as follows: "A mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek,* a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

*Joseph Kotek, violinist, born at Kamenez-Podolsk in 1855, died at Davos, Switzerland, in 1885. A pupil at the Moscow Conservatory, he studied later with Joachim in Berlin and in 1882 was appointed a teacher of violin playing at the Hochschule für Musik in that city. He composed études, duets, and other pieces for the violin.

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

SIX MONDAY EVENING CONCERTS

BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

This year's subscribers for the series of Six Monday Evening Concerts have an option until May 15th to retain their seats for the following season of 1933-1934. (Payment to be made by October 1.)

Renewal subscription cards for signature will be mailed this week, to all present season ticket holders.

Monday subscribers, who may be interested in the Friday Afternoon, Saturday Evening, or Tuesday Afternoon Series, are invited to inquire for particulars at the subscription office, Symphony Hall.

Address all communications to

W. H. BRENNAN, Manager
Symphony Hall, Boston

SYMPHONY HALL BOSTON

Tuesday Afternoon, April 18, at 3.00

Sixth and Last Concert of the

TUESDAY SERIES

BY

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

All who are not subscribers are invited to inquire at the subscription office about each series of Boston Symphony Concerts for next season.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6 of that year.

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

SYMPHONY HALL

PRICE $6.00

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address

THE REGISTRAR
178 NEWBURY ST., BOSTON

N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato"; Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

SAMUEL ENDICOTT

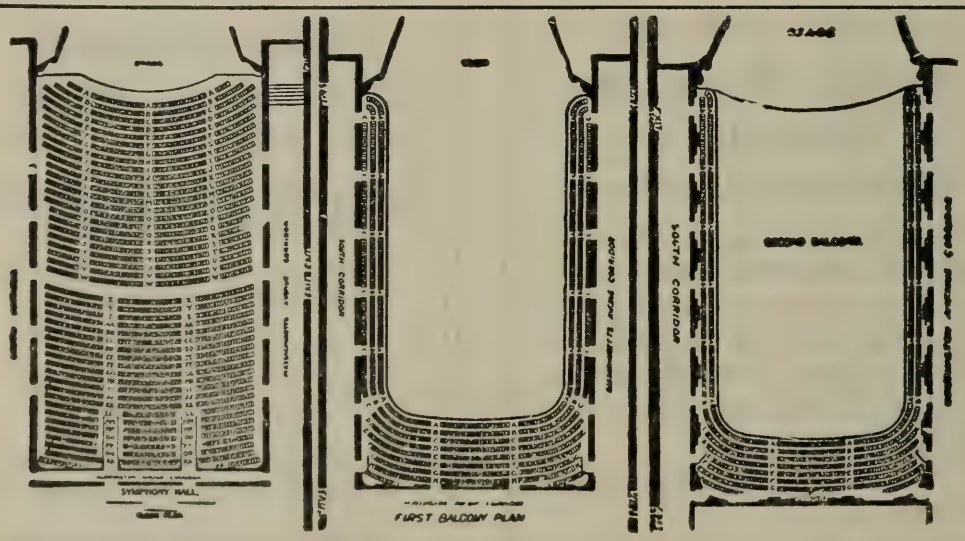
DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN

SONG COACHING

Studio: 402 PIERCE BUILDING

build up your name—advertise—representation in this programme will assist you! at a nominal cost! L. S. B. Jefferds, adv. mgr., symphony hall, boston

tel. commonwealth 1492



The ARTHUR WILSON STUDIO of SINGING

THE SINGERS — WBZ — TUESDAYS — 8.45

HARRY DELMORE, Colored Tenor

Recital, Jordan Hall, October 27, 1932.

Boston Transcript, October 28, 1932. "Mr. Delmore disclosed what is the essential asset of every outstanding singer—a voice of excellent range and pleasing timbre. He sang in high or low register with ease. His soft tones were steady; his loud tones of impressive volume, yet full-bodied and free from harshness. *In the matter of vocal technique, he revealed an admirable skill.*"

908 BEACON STREET, BOSTON — Kenmore 5939

---

44 CHURCH STREET — **Longy School of Music** — CAMBRIDGE, MASS.

LOUIS ARTIERES

(Member of the Boston Symphony Orchestra)
on the Faculty as
TEACHER OF THE VIOLA

For Information apply to the Secretary. — Telephone UNIversity 0956

Catalogue upon Request

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO — COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST — EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET — 'Phone Commonwealth 5069

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LASALLE WHITWELL

MATHEMATICAL HARMONY — ACCELERATION OF REFLEXES

MATHEMATICAL COMPOSITION — ANALYSIS OF TECHNIQUE

MATHEMATICAL COUNTERPOINT — DETERMINATION OF ABILITY

WELLESLEY 1200 — PAYMENT OPTIONAL

LAMBERT MURPHY
TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN
BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street Telephone Circle 9291
For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH
SOPRANO TEACHER OF SINGING
Special attention given to diction and interpretation
Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING
Prepares for Oratorio, Church, Opera and Concert
1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street
Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching
Guest tickets $3.00 Phone LAFayette 7444

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE Room 406
Kenmore 9415

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building Copley Square
Telephone Capitol 6745

LA ENCANTADORA
A New Tango for Piano by
CHARLES REPPER
Brashear Music Co., Trinity Court, Boston

BESSIE POOLE
PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio Latest Equipment
162 Boylston Street, 24 Steinert Hall
Phone Hancock 0389

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

An Important Announcement

. . *to* MUSIC LOVERS

We now represent the sale of
Pianos Built by Baldwin . . .

BALDWIN » HAMILTON » HOWARD

Pianos built by Baldwin need no introduction in Boston. For more than a generation they have had the preference of music lovers.

Recently, Baldwin startled the musical world with their New Masterpiece Grands . . pianos gloriously different in Tone. To quote a leading music magazine, "The Tone in this new Baldwin is amazing."

We invite you to see and play these most unusual pianos, which such masters as Bauer, Gieseking, Iturbi, and Lhevinne prefer to all others.

Baldwin Piano Warerooms, Inc.

M. N. Levy, Pres. 150 Boylston Street

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(TUESDAY)

SYMPHONY HALL

NEXT Sunday Afternoon, November 27, at 3.30

THE

NEW ENGLISH SINGERS

MOTETS

Exsurge Domine	*William Byrd* (1538–1623)
When David heard	*Thomas Tomkins* (1607–1656)
Gaudete omnes	*Jan P. Sweelinck* (1562–1621)

BALLETS and MADRIGALS

What saith my dainty darling	*Thomas Morley* (1557–1603)
O Care, thou wilt dispatch me Three Virgin Nymphs As Vesta was from Latmos Hill descending	*Thomas Weelkes* (1575–1623)

FOLK-SONGS

The Lover's Ghost	*Arr. by R. Vaughan Williams*
Peggy Ramsay	*Arr. by Gerrard Williams*
The Springtime of the Year	*Arr. by R. Vaughan Williams*

DUETS, DIALOGUE, and STREET SONG

Elegy on the Death of Queen Mary Let the fifes and the clarions	*Henry Purcell* (1658–1695)
John, come kiss me now (16th century)	*Arr. by E. W. Taylor*
La canzon di cald' arost'	*Jacques du Pont* (circa 1600)

MADRIGALS, CANZONET, and BALLET

Say, dear, when will your frowning leave	*Thomas Weelkes* (1575–1623)
The Silver Swan	*Orlando Gibbons* (1533–1625)
I go before, my darling	*Thomas Morley* (1557–1603)
Come away, sweet love	*Thomas Greaves*

Tuesday Evening, November 29, at 8.30

SERGEI RACHMANINOFF

Sonate Fantaisie, opus 19	*Scriabin*
Fantaisie, C major	*Haydn*
Phantasiestücke	*Schumann*
Fantaisie	*Chopin*
Sonata Quasi una Fantasia (C-sharp minor)	*Beethoven*
Fantasia Quasi Sonata (After reading Dante)	*Liszt*

Sunday Afternoon, Dec. 4

LAWRENCE

TIBBETT

Sunday Afternoon, Dec. 11

LILY PONS

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

TUESDAY AFTERNOON, NOVEMBER 22, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1932, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT, JR.
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

GERICKE

Reviews the Past

★ ★ ★

WHEN Wilhelm Gericke, the second conductor of the Boston Symphony Orchestra, arrived in Boston one of his first acts was to examine the programmes of that orchestra's past three seasons. In addition he studied carefully two immense bound volumes containing the programmes for the 17 years of concerts given by the Harvard Musical Association. When he returned the books he said, "I am completely dumbfounded! I do not see what is left for me to do here. You seem to have had everything already; more, much more, than we ever had in Vienna." Yet Gericke proved that there was much left for him to do, for during his fifteen years as conductor he brought the standard of the concerts nearer to the high plane that Major Higginson desired.

★ ★ ★ ★

Time changes so many things. . . . A will drawn a few years ago now may not represent the real wishes of the maker . . . in its present form its probate may seriously affect the interests of the very persons it is supposed to benefit. While we do not draw wills our experience as Executor and Trustee may be of help to you in finding out whether or not your will is one that needs immediate revision.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Hansen, E.
Leibovici, J.
Cherkassky, P.
Mayer, P.
Bryant, M.
Murray, J.

Elcus, G.
Gundersen. R.
Mariotti, V.
Pinfield, C.
Zung, M.
Diamond, S.
Beale, M.
Del Sordo, R.

Lauga, N.
Kassman, N.
Fedorovsky, P.
Leveen, P.
Knudson, C.
Zide, L.
Stonestreet, L.
Erkelens, H.

Sauvlet, H.
Hamilton, V.
Tapley, R.
Gorodetzky, L.
Fiedler, B.
Messina, S.
Seiniger, S.

Resnikoff, V.
Eisler, D.

Violas.

Lefranc, J.
Artières, L.
Fiedler, A.

Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.

Bernard, A.
Van Wynbergen, C.
Deane, C.
Jacob, R.

Grover, H.
Werner, H.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

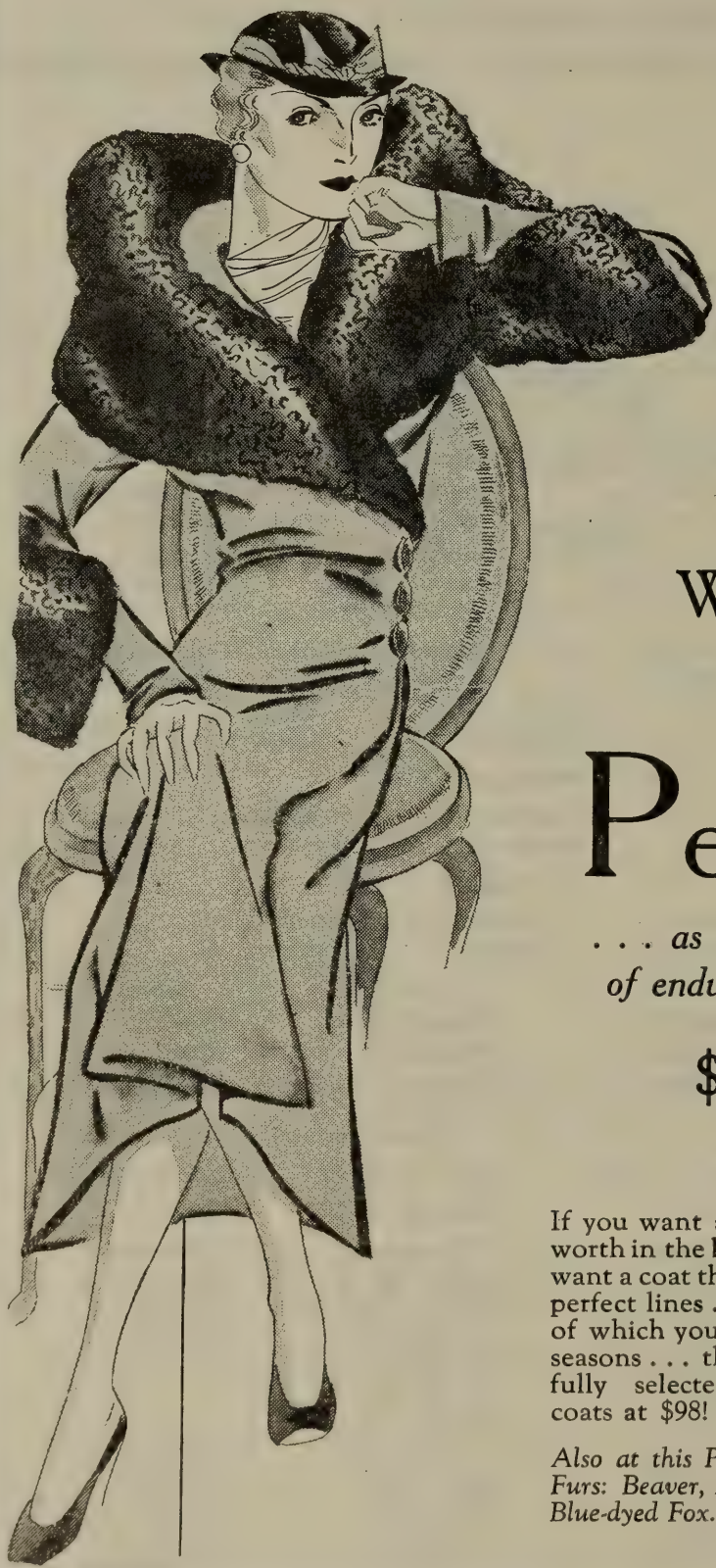
Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Style for Over a Century



Women's or
Misses' Coats
Third Floor

We Suggest

Persian

. . . as a Beautiful Fur of enduring smartness!

$98

If you want a coat that displays its worth in the beauty of furs . . . If you want a coat that has distinction in its perfect lines . . . If you want a coat of which you'll be proud for several seasons . . . then do see these carefully selected, beautifully furred coats at $98!

Also at this Price . . . these Expensive Furs: Beaver, Kolinsky, Mink, Silver or Blue-dyed Fox.

First Programme

TUESDAY AFTERNOON, NOVEMBER 22

at 3.00

J. S. Bach . . . . Brandenburg Concerto No. 2 in F major

I. Allegro moderato.
II. Andante.
III. Allegro.

Solo violin: RICHARD BURGIN; Flute: GEORGES LAURENT; Oboe: FERNAND GILLET; Trumpet: GEORGES MAGER.

Haydn . . Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Beethoven . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

There will be an intermission of ten minutes after Haydn's symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN. City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

CONCERTO IN F MAJOR, FOR VIOLIN, FLUTE, OBOE, AND TRUMPET, WITH ACCOMPANIMENT OF TWO VIOLINS, VIOLA, VIOLONCELLO, AND HARPSICHORD . . . . . JOHANN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers.

In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad. As he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24 that Bach—or possibly someone at the Court—wrote a dedication in French:

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc. . . .
Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself
Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin. They were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

Dilemmas Elizabeth Arden has solved

DILEMMA No. 5.

The Alarm Clock Blues

They played "Three O'Clock in the Morning." You begged to go home. You wished some kind soul would remember you were a "busy executive," with a meeting at 11:30 a.m. And now the alarm clock is shrieking. The first sight of yourself in a mirror sends you back with a groan. You've got to do something . . . you've simply got to look and *feel* fresh by the time you get to the office. What to do, what to do . . .

SOLUTION: You reach for the phone, call Kenmore 4784, and ask for an immediate appointment for a Muscle-Strapping Skin-Toning Treatment. In the Elizabeth Arden Salon a competent attendant applies creams and ointments that effect an immediate and amazing revivification. Your skin tingles with new life, your eyes become clear and bright again. You are your clever, self-confident self again, ready to prove that a woman can hold her own!

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON

NEW YORK LONDON PARIS BERLIN ROME

Isn't it always a festive occasion— shopping at Jays?
Boston
Temple place
Eleven

Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

The original autograph bears the title "Concerto 2do à 1 Tromba,

Experience Series—No. 2

SAVINGS BANK or ANNUITY

BOTH ARE SAFE

Principal preserved

Moderate interest at variable rate.

If principal is consumed, income in later years fails.

"Refund" Annuity.

Large Income.

Fixed Income.

Balance between investments and amount received by annuitant before death repaid to heirs:

And in no case can the annuitant outlive the Income.

RATE OF "REFUND" ANNUITY INCOME.

	Man	*Woman*
At 55	7.25%	6.76%
At 60	8.01%	7.41%
At 65	8.99%	8.23%
At 70	10.25%	9.28%

Without Refund feature, a larger income is obtainable.

Most of the money brought in to me for Annuities this year has been taken from Savings Bank Accumulations.

Leave part in Savings Bank for emergency.
Put part into Annuity for lifelong larger income.

R. O. WALTER **100 Milk Street, Boston**

Please send descriptive leaflets and income at my age under Refund (no refund) Annuity.

Name ..... **Age** .....

Address .....

Heirlooms of the future!

Culture Pearls

at the lowest price we have ever offered

$25

Try as you will, you can not tell the difference between these scientifically produced culture pearls and natural Oriental pearls. It takes a connoisseur to do that because their lustre, texture and even slight irregularities in shape are identical with those in pearls costing 5 times as much. They are imported from one of the largest and finest "oyster farms" in Japan.

R. H. STEARNS COMPANY

1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major. Three of the four instruments of the concertino announce in unison the chief theme. The solo violin has a fresh subject, taken up by oboe, later by flute; still later by trumpet. At last the four are combined.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord. The theme is given out in imitation by the flute, oboe, and violin above the violoncello and harpsichord.

III. Allegro assai, F major, 2-4. The trumpet gives out the theme; the four soloists enter in succession and carry on a more or less free fugue. At the end the continuo has the say, but the trumpet has the last word.

$12.50

You'll find this attractive suede pump with toe-tip and heel of patent leather on sale at our Uptown Shop, 414 Boylston Street. In black only

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Strauss had the high solo part of the F trumpet played by the piccolo-heckelphone, invented by Wilhelm Heckel of Biebrich-on-the-Rhine. Strauss wrote: "As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit." Philipp Wolfrum, arranging the concerto for concert purposes, provided an independent solo part for cembalo, but he retained the original voice for the high trumpet in F.

"In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece, the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works, his trumpet parts are generally played on a specially 'long trumpet.' "—"The Orchestra," by Dr. Prout (Vol. I., p. 201).

The printed scores of Bach's works are those of comparatively modern times. Horns and trumpets appear in them as transposing instruments. The trumpet parts are confined to open notes. The instruments of Bach's times had no valves. The treble trombone,

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

probably the same instrument as Bach's *tromba da tirarsi,* had "The trombone slide, by means of which the gaps between the open notes could be filled in, and may have been used to play those parts. The naming of the brass instruments in some of Bach's scores is inconsistent and rather puzzling, though it is always clear when he is writing for natural horns or trumpets."

A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Galpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advantage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

Symphony, G major, "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

Griesinger in his life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

* * *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work.

The Gingerbread Tea Room

Ownership Management is now at

The Eliot Colonial Room

370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club

LUNCHEON .·. DINNER

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** *10 Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

> With eagerness the husbandman
> His tilling work begins;
> In furrows long he whistling walks
> And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord. Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

Symphony, A major, No. 7, Op. 92 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

Miss Howland 30 Bay State Road Tel Commonwealth 4500

Diamond Expert, for many years with Bigelow, Kennard & Co., offers a personal service in obtaining for clients, at closest prices, JEWELS and FINE JEWELRY + + +

Remodeling + Old Jewelry Sold + Appraising

SYMPHONY HALL

TUESDAY AFTERNOON, JANUARY 3, 1933, at 3.00 o'clock

SECOND CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

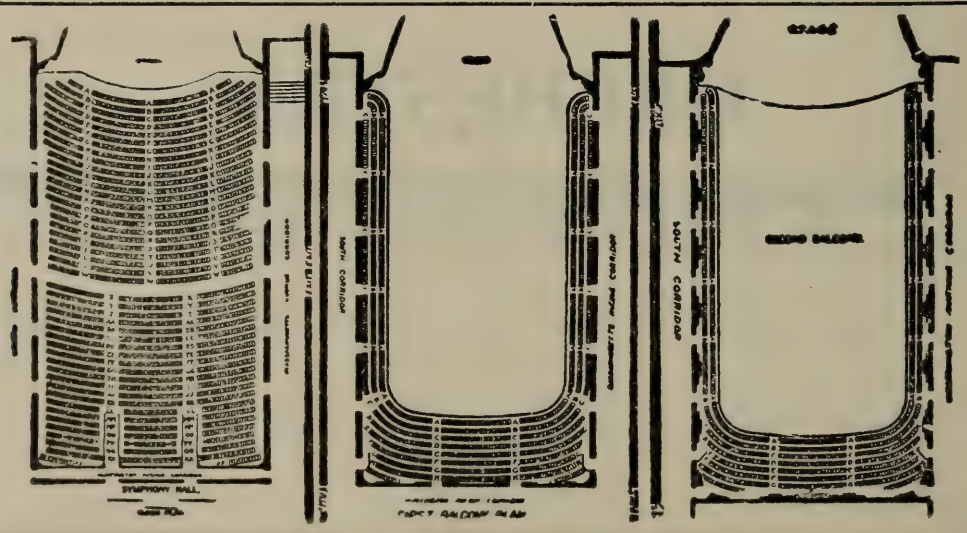
The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others.

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.



His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dol-

*See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

EDWARD K PERRY CO
PAINTING & DECORATIVE FINISHES
774 COMMONWEALTH AVE BOSTON

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

lars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

MUSICAL INSTRUCTION

The Longy School of Music

44 CHURCH STREET CAMBRIDGE, MASS.

Announces the appointment to the Faculty of
JAMES LODER, Pianist

Mr. Loder has recently returned from Europe where, for six years, he studied the piano under Emil Sauer and Artur Schnabel. Telephones: UNIversity 0956, 0957

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

The ARTHUR WILSON STUDIO of SINGING

(Workshop of The Studio Singers and Ensemble)

Out of 600 voice applicants in the recent Metropolitan Theatre (Boston) Contest *both* FIRST AND SECOND AWARDS went respectively to JOHN PERCIVAL, Bass Baritone and FRANCES MADDEN, Soprano

Both are personal pupils of Mr. Wilson

908 BEACON STREET, BOSTON. KENmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—

"Anyone possessing a normal speaking voice should be able to sing."

Auditions free of charge.

RADIO TECHNIQUE 30 HUNTINGTON AVENUE, BOSTON Telephones { Kenmore 7873 / Columbia 2041

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

GERTRUDE EDMANDS

TEACHER OF SINGING

6 VAN BUREN HALL

TRINITY COURT 175 DARTMOUTH STREET

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE Telephone KEN. 1164

LAMBERT MURPHY

TENOR

In Boston on Tuesdays

STUDIO, 115 NEWBURY STREET

For appointments phone Center Newton 3777-J

ROYAL DADMUN

BARITONE

IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street Telephone Circle 9291

For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH

SOPRANO TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

1564 COMMONWEALTH AVENUE Tel. Asp. 0846

RICHARD PLATT

Open Classes for Pianists and Teachers

Teacher of the Pianoforte Formal Musicales and Student Recitals

16 LIME STREET, BEACON HILL, BOSTON

Telephone: Lafayette 7444

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin

Exponent of Relaxation and Weight Touch

STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933

Information at above address

Mrs. Mabel Mann Jordan

Pupil of SILVESTRI, Naples, Italy

TEACHER OF

MANDOLIN, GUITAR, BANJO and UKULELE

Foreign and American Instruments For Sale

206 COMMONWEALTH AVE., BOSTON

Commonwealth 8908

LUTHER O. EMERSON

BARITONE SOLOIST

TEACHER OF SINGING

30 HUNTINGTON AVENUE Room 406

Kenmore 9415

HELENE DIEDRICHS

PIANST

Exponent of the Tobias Matthay Pianoforte Method

Private Lessons—Class Lessons—Training for Teachers - Special fees for Children

One Free Scholarship offered

Audition by appointment

359 Harvard Street, Cambridge University 9296

ROSALIND KEMPTON

VIOLIN TEACHER

SOLO AND ENSEMBLE WORK

262 COMMONWEALTH AVENUE, BOSTON

Creative work with children a specialty

Ear training, Solfege, Dalcroze Tel. Ken. 6123

LOUISA BURT WOOD

CONTRALTO

TEACHER OF SINGING

701 PIERCE BLDG. Telephone Kenmore 6520

ARTISS de VOLT

HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy in Boston and Vienna

STUDIO: 458 HUNTINGTON AVENUE

Telephone Highlands 1948

Mrs. Charles Adams White

TEACHER OF SINGING

509 Pierce Building Copley Square

Telephone Capitol 6745

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER

PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.

Lessons in the home or studio.

1564 Commonwealth Ave. Tel. (mornings) { Asp. 1002

The lowest price in 14 years for a

STEINWAY GRAND PIANO

and amazingly easy terms

IF YOU deny your children the opportunity to know and love good music, you have closed an entire esthetic world to them. And you might as well ask them to go through life unable to read. ■ The Steinway will become a living cultural influence in your home. There is no other piano its equal. No other of which you could say, "My child has as fine an instrument as ever Liszt, Rachmaninoff, or Paderewski used." ■ And yet, bought now, at this new figure, a Steinway Grand will cost you only $1225, *the lowest price in* 14 *years.* We cannot assure you, though, that this reduction can be maintained. And the number of pianos we now have is definitely limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

SYMPHONY HALL, BOSTON 52nd SEASON, 1932-1933

NEXT MONDAY EVENING

CONCERT—DECEMBER 12

AT 8.15

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(TUESDAY)

B

SYMPHONY HALL

COMING IN JANUARY!

Saturday, January 7, at 8.30

DON COSSACKS

Serge Jaroff, Leader

"The Singing Horsemen of the Steppes"

Sunday, January 15

at 3.30

JOHN McCORMACK

Sunday, January 22

at 3.30

SANROMÁ

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

TUESDAY AFTERNOON, JANUARY 3, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

A MASTER Takes a Hand

WHEN Gericke became Conductor of the Boston Symphony Orchestra he made drastic changes in personnel, and set up rules which had to be followed. . . . It has been told of him that during the rehearsal of one of Rubenstein's symphonies he seemed dissatisfied with the work of the 'cellos, and kept shaking his left hand at them warningly, saying, "Softer, softer." Later the first 'cello went to his conductor and called his attention to the fact that on the score that particular part was marked *forte*. "Suppose it is," replied Gericke, "What do you think Rubenstein knew of how an orchestra sounds." . . . Rumblings were heard throughout the Orchestra. "He sits on the bells of our instruments," cried the brasses. "He scarcely allows us to touch our strings," echoed the contra-basses. Yet before long it became apparent that the Orchestra was receiving its training in delicacy and precision from a master who knew just what was needed.

★ ★ ★ ★

Some wills, like orchestras, need changes to bring about their greatest effectiveness. If you feel that some revision may be necessary in your will, we wish you to feel free to consult with one of our officers as a preliminary step toward having your will brought up to date by your attorney.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Gundersen. R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Tremont Street at West—Boston

Seal-dyed Muskrat Coats

(Hudson Seal)

in sizes 38-40-42-44-46 and Half sizes

$195

Made to our order by expert furriers . . . of finest, selected skins

We consider this a real achievement—regardless of the number of extra skins used . . . and sometimes this takes eight additional ones to insure finest quality in all parts of the coat . . . these coats are priced as though they were size 16's! Every pelt has been individually selected for perfection of quality and perfection of dye. . . . Every coat has been made to our most exacting specifications. . . . Every one is an astounding value at $195!

Seal-dyed Muskrat Coats with Mink or Silver Fox Collars, in regular sizes, $195

Also for the young, slender figure, smart swagger coats of Hudson Seal have been included in this special group priced at only $195!

Fur Salon—Second Floor

These coats may be purchased on our 10-payment budget plan

Second Programme

TUESDAY AFTERNOON, JANUARY 3

at 3.00

Handel . . . Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10

I. Overture: Lento. Allegro.
II. Air: Lento.
III. Allegro moderato.
IV. Allegro.

Mozart . . . . Symphony in G minor (Koechel No. 550)

I. Allegro molto.
II. Andante.
III. Menuetto.
IV. Finale (Allegro assai).

Schubert . . . . . Symphony in C major, No. 7

I. Andante: allegro ma non troppo.
II. Andante con moto.
III. Scherzo (Allegro vivace) Trio.
IV. Finale (Allegro vivace).

There will be an intermission of ten minutes after Mozart's symphony

---

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

CONCERTO GROSSO NO. 10, IN D MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

DITSON PUBLICATIONS Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Individuality

IS THE KEYNOTE OF

The Costume Salon

SECOND FLOOR, MAIN STORE

The Costume Salon is a new adaptation of Jordan Marsh Company's Special Order Dressmaking salon, and is under the direction of Mr Philip S. Crooks, who has recently returned from Paris with a group of original gowns and hats.

This new salon offers not only custom made clothes, but also distinctive ready to wear priced from thirty-nine-fifty upwards. Our clientele may select complete costumes here, for in addition to gowns, coats, suits and hats, the salon is ready with the newest Parisian accessories.

THE COSTUME SALON—SECOND FLOOR—MAIN STORE

concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Temple place Eleven

We're in Shipshape *for Globe Trotters*

Scan this fashion log and see if it doesn't suggest ten of the nicest words, such as passport, bon voyage, Lido deck, stabilizer, Mediterranean, Wagons Lit, vin blanc, Paradise Beach, Cap d'Antibes, Shepheard Terrace.

Wrap-around skirts de rigueur for beachwear.
Bali-print cottons.
Beach togs—braver, briefer.
Prints, tropically luxuriant.

The flannel bicycle dress.
Knitwear in all its glory.
Gingham informals—trunks, skirt and mouchoir.

Crystal embroidered white evening dresses.
Bracelet-neck flannel frocks.
Angora suits, 3 pieces, with contrasting cowl scarfs.
The official silk golf dress.
Printed linen tennis dresses.

concertino (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

The movements of the original score are as follows:

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The over-

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

"ANNUITIES DESCRIBED"

Technicalities and details are omitted.—A leaflet in simple words by R. O. Walter.

The Equitable Life Assurance Society
393 Seventh Avenue, New York, N.Y.

Please send me without charge the Annuity leaflet by R. O. WALTER.

Name..... Age.....

Address.....

.....

Let

Stearns' new

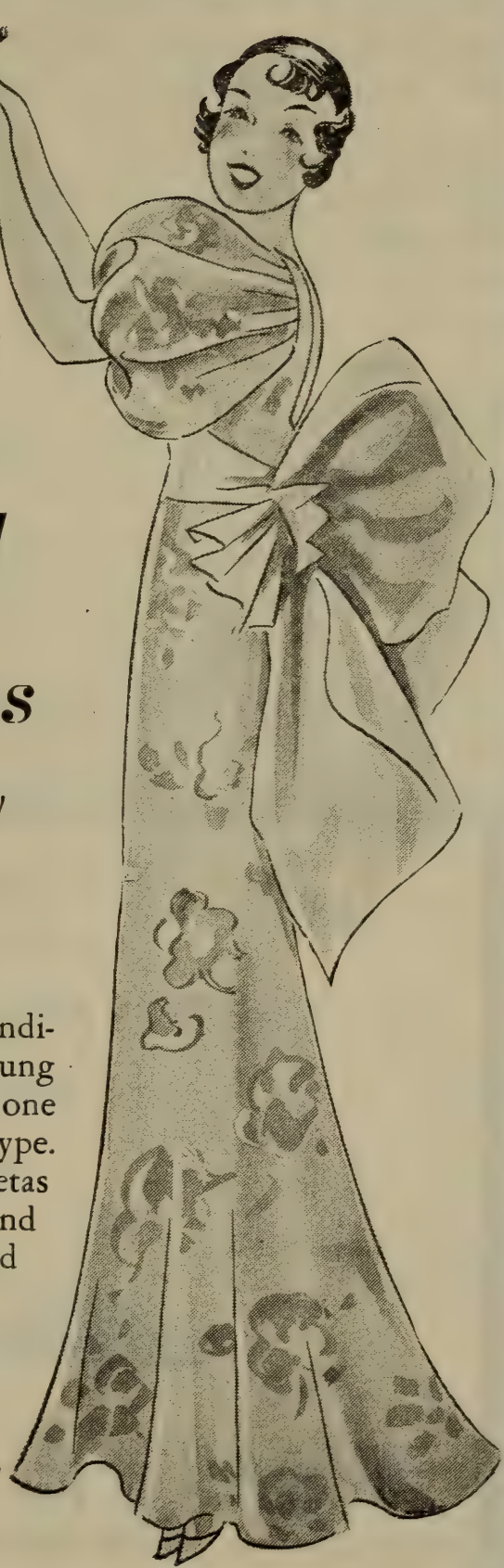
Evening Fashions

put you in a gay

Mood!

In our new collection of individual and few-of-a-kind young frocks you are sure to find one that suits your particular type. Beaded crepes, printed taffetas and demure nets, in black and high colors are assembled on the fourth floor. Model sketched is $39.50.

R. H. Stearns Company



ture is after the French pattern in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

Dr. Max Seiffert,* of Berlin, edited this concerto in the following manner, stating in his preface that the real soloist is the "Concertino."

I. Overture, Grave, 4-4. Violini I., II., concertini. Violino I. ripieno. Violino II. ripieno. Viola. Tutti violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

*Max Seiffert, born at Beeskow on February 3, 1868, studied philology and music at Berlin, which he made his home. A voluminous contributor to musical periodicals, he has edited words of Sweelinck, Scheidt, Tunder, J. G. Walter, Zachau, Pachelbel, Leopold Mozart, besides revising works of Bach and Handel. From 1904 to 1914 he was the editor of the "Sammelbände der Int. Musik-Gesellschaft."

The Uptown Shop

presents the

CREPE FAILLE SLIPPER

for formal wear

$15.50

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

Allegro, 6-8. Tutti violini, viola, violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

II. Air, Lentement, 3-2. Concertino: Violin I. and II., with violoncello. Concerto grosso; violins, viola, violoncello e basso. Cembalo I. principale. Cembalo II. ripieno.

III. Allegro, 4-4. Disposition of instruments as in Overture.

IV. Allegro, 3-4. Disposition of instruments as in Movement III.

V. Allegro moderato, D major, 4-4. Disposition of instruments as in Overture.

The arrangement is dedicated to Prof. C. Henning.

* * *

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

*
* *

Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

*
* *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument—what it might have been

CARE *plus* JUDGMENT

GOOD PRINTING is not necessarily expensive—it is a matter of care and judgment in its preparation and production.

Care and judgment . . . two mighty meaningful words to consider when you order printing.

Care and judgment signify the skill, the training, the experience, the talent of the printer who does your work. Paper, ink, type, and other materials that the printers use are standard, but the finished product depends on *Care and Judgment.*

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

272 CONGRESS STREET
BOSTON

lute, the theorbo*; and the harp, trumpets, horns, trombones, the old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci, will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "'The Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one blow." He died poor and forgotten.

*The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

HOTELS OF DISTINCTION

THESE HOTELS

are recognized as three of the finest hotels in the world . . . richly furnished and modern in every respect . . . offering the same excellence of hospitality and cuisine. Ideally located near transportation, theatres and shops in their respective cities.

The Plaza John D. Owen, Mgr.
The Savoy-Plaza Henry A. Rost, Pres.
The Copley-Plaza Arthur L. Race, Mgr.

TO THE SEASON TICKET SUBSCRIBERS, AND CONTRIBUTORS TO THE DEFICIT, OF THE BOSTON SYMPHONY ORCHESTRA, INC.

The comparative summary of the treasurer's report for the 1931-32 season and two previous years, shows the difficulty of maintaining an organization with the standard of the Boston Symphony Orchestra upon a self-supporting basis. Without further financial aid, either from endowments, or by annual contributions from those who regard the orchestra as an important cultural, artistic and educational institution of Boston and New England, its future continuance would be doubtful.

During the season of 1931-32, in the course of which there were two pension fund concerts, the Thomas A. Edison and Judge Cabot Memorial Concerts, and the concert for the unemployed, to which the players and the Symphony Hall staff contributed their services, the orchestra gave 104 revenue-producing concerts in Boston, Cambridge, Providence, New York, Brooklyn, and fourteen other cities, with the addition of 58 Pop concerts in Boston. The box office receipts and season ticket subscriptions for all these concerts, as well as incidental income from programme advertising, record royalties, and similar miscellaneous sources, were applied to the cost of maintaining the orchestra. Nevertheless, the season ended with a net operating loss or deficit of $109,647.86.

This operating deficit was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to $93,218.60.

This final deficit could be cared for only by the contributions from those willing and able to give, as they had so generously done in each of the previous thirteen years after Mr. Higginson laid down the heavy burden borne by him for the first thirty-seven years of the orchestra's existence. Last year such contributions amounted to $62,573.63. Consequently the season closed with an unpaid indebtedness of $24,233.11, which must somehow be liquidated in the current or subsequent years.

To help in meeting the present situation, the conductor and members of the orchestra, the management, and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season.

It is a pleasure to report also what may not be generally known that the orchestra and Symphony Hall staff voluntarily and without any suggestion from the Trustees all contributed to the Unemployment Fund last winter in accordance with the plan of the Unemployment Fund Committee.

Encouraged by such evidences of devotion to the orchestra, the Trustees appeal with even greater confidence than in other years, to their friends and contributors, for the funds required to meet the rest of the estimated deficit of this year; and, if possible, also to liquidate the deficit balance from last year. The trustees and management will continue their effort to keep the expenses during this period of depression down to the lowest possible point, and to take advantage of every opportunity to increase the receipts.

We cannot close this appeal without a most grateful acknowledgment of the generous support of so many hundred contributors since we assumed responsibility for the Boston Symphony Orchestra, and of the thousands of ticket subscribers in this and other cities who, almost without exception, have renewed their subscriptions for the present season.

Contributions in any amount should be sent to Ernest B. Dane, Treasurer, Boston Symphony Orchestra, Inc., 6 Beacon Street, Boston, Massachusetts.

Henry B. Cabot
Ernest B. Dane
N. Penrose Hallowell
M. A. De Wolfe Howe
Frederick E. Lowell
Arthur Lyman
William Phillips
Edward M. Pickman
Henry B. Sawyer
Bentley W. Warren
Trustees.

Financial Statement and Subscription Blank on the two pages following.

BOSTON SYMPHONY

Comparative statement for the years 1930, 193

RECEIPTS	1930	1931	1932
Gross Income from Concerts	$582,660.10	$579,521.87x	$558,598.68x
Symphony Hall Rents, etc. .	96,727.61	98,532.75	88,695.46
Programmes	52,682.82	42,718.24	33,059.14
Sale of Bound Volumes . .	347.00	788.50	382.75
Interest on Bank Balances .	3,982.97	3,406.02	1,388.34
Sundry Receipts	115.02	1,334.18	655.91
Victor Record Royalties . .	7,920.00	4,918.65	2,700.47
Operating Income	$744,435.52	$731,220.21	$685,480.75
Payments	830,466.61	869,031.22	795,128.61
Operating Deficit	$86,031.09	$137,811.01	$109,647.86
Income Endowment Fund and Interest	17,286.21	18,092.00	16,429.26
Net Loss	$68,744.88	$119,719.01	$93,218.60

x Includes returns from Pops Broadcasting

.....1933

For the BOSTON SYMPHONY ORCHESTRA, INC.

I enclose my cheque for $.....

or

I subscribe $....., payable.....1933

Name.....

Address.....

Please make cheques payable to the Boston Symphony Orchestra, Inc., and mail to Ernest B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

ORCHESTRA, INC.

nd 1932, at the close of business July 31, 1932.

PAYMENTS	1930	1931	1932
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$178,118.38	$190,103.50	$147,469.39
Symphony Hall Maintenance	109,658.82	117,293.40	111,887.01
Programmes	40,780.32	36,680.63	31,857.84
Orchestra Salaries	455,219.91	461,914.57	457,610.45
Other Salaries	30,171.70	30,590.00	30,720.00
Insurance	1,818.85	1,718.25	1,711.58
Music	4,677.63	13,114.25	4,789.39
Sundry Expense	10,021.00	17,616.62	9,082.95
	$830,466.61	$869,031.22	$795,128.61

E. B. Dane, Treasurer,
6 Beacon Street,
Boston, Mass.

Symphony in G minor (K. 550) . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably,

THE HOTEL BRUNSWICK

EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The Symphony in G minor was played in Boston on December 21, 1850, from a score presented by C. C. Perkins at a concert in Tremont Temple of the Boston Musical Fund Society, the "second Grand Concert for the Establishment of a Charitable Fund." G. J. Webb conducted. The other pieces were "Grand Overture,

The Gingerbread Tea Room

Ownership Management is now at

The Eliot Colonial Room

370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club

LUNCHEON .·. DINNER

Leonora," by Beethoven; the overture to "Stradella," by Flotow; excerpts from Hummel's Septet, played by Messrs. H. Perabeau, C. Guenther, T. Ryan, H. Fries, E. Lehmann, W. Fries, and A. Stein. Mme. Minna Müller sang for the first time in Boston,—an aria from "Lucia," Schubert's "Wanderer," and a "German National Song." J. E. Goodson,* "from London," made his "fist [*sic*] appearance in America," and played two organ fugues by "J S. Bache" (*sic*), one in "F sharp mi" and one in E major ("Mozart's favorite").

The symphony was scored originally for flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. In connection with this a note by William Foster Apthorp is of interest: "The first score has generally been used for performances of the symphony all over the world. The second, or *Nachschrift,* was for years in the possession of Johannes Brahms, who, for some reason or other, persistently refused to allow it to be published, or to go out of his hands. It is now published and will be used at this concert"† (December 29, 1900).

*Mr. Goodson was appointed conductor of the Handel and Haydn Society on August 15, 1851. John S. Dwight described him in his History of the Handel and Haydn Society as an accomplished musician and organist, "a thinking man, too, with mind much occupied in philosophical and social questions. We have the impression that he stayed not longer than a year or two in Boston, and then sought his fortune in the West."

†By some means Mr. Theodore Thomas succeeded in procuring a copy of the *Nachschrift,* perhaps before it came into Brahms's possession. At all events, he has used it exhaustively at his concerts in this country for the last twenty or twenty-five years.—W. F. A.

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

I. Allegro molto, G minor, 4-4.*
II. Andante, E-flat major, 6-8.
III. Menuetto: Allegro, G minor, 3-4; Trio, G major.
IV. Allegro assai, G minor, 4-4.

SYMPHONY IN C MAJOR, No. 7 . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna November 19, 1828)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 Schubert composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was

*An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's Pastoral Symphony as only he could play it. It should be remembered that the Pastoral, though homely enough in its thematic material and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the green room and said: "You are a perfect magician! Think of playing literally everything in the second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor Symphony, simple as they are." Liszt thought a moment, and said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"—W. F. A.

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL BAY STATE ROAD & BEACON ST.

at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854; the first performance at a Philharmonic concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations. As a rule Schubert made few changes or corrections in his score. In this symphony, alterations are found at the very beginning. The subject of the introduction and that of the Allegro were materially changed; the tempo of the opening movement was altered from Allegro vivace to Allegro ma non troppo. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

·EDWARD·K·PERRY·CO·
·PAINTING & DECORATIVE FINISHES·
·774·COMMONWEALTH·AVE·BOSTON·

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his justly celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Statue towards the supper-table of Don Giovanni.

* * *

Schumann after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they deprive from artistic fancies,

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

SYMPHONY HALL

TUESDAY AFTERNOON, FEBRUARY 7, 1933, at 3.00 o'clock

THIRD CONCERT

OF THIS SERIES

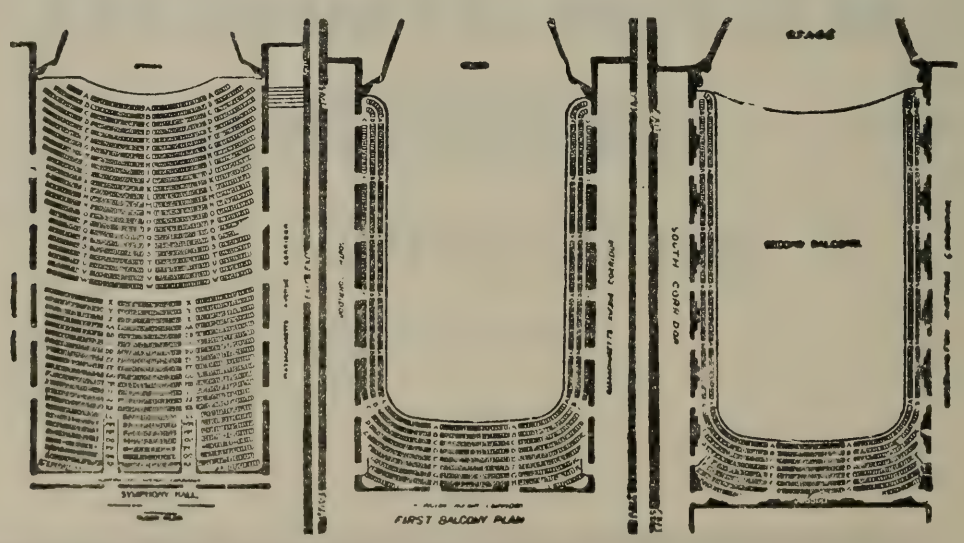
BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote



it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to anyone who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

MUSICAL INSTRUCTION

Longy School of Music

44 CHURCH STREET CAMBRIDGE, MASS.

YVES CHARDON

Teacher of 'Cello and Director of the Chamber Music Class at the School
Organizer and 'Cellist of the CHARDON STRING QUARTET

Catalogue upon request Telephone: UNIversity 0956

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

The ARTHUR WILSON STUDIO of SINGING

(Workshop of the STUDIO SINGERS)

MARIAN WARREN — Contralto
JAMES FITZPATRICK — Tenor
RALPH MacDONALD — Baritone

Soloists in performance of "The Messiah," Sunday Evening, December 18
at St. Catharine's Church, Somerville, by
The ST. CATHARINE'S CHORAL SOCIETY
T. FRANCIS BURKE, Conductor

908 BEACON STREET, BOSTON — Kenmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD
Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—
"Anyone possessing a normal speaking voice should be able to sing."

Microphone Training for Singers and Speakers for Radio Broadcasting
AUDITION FREE — 30 HUNTINGTON AVENUE, BOSTON — Telephones { Kenmore 7873 / Columbia 2041

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"
Announces removal of her Studio to "The Exeter," 88 Exeter Street
Telephone Ken. 1283

GERTRUDE EDMANDS

TEACHER OF SINGING
6 VAN BUREN HALL
TRINITY COURT — 175 DARTMOUTH STREET

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LAMBERT MURPHY

TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN

BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street — Telephone Circle 9291
For appointment write to above address or phone secretary—Jamaica 4947-W

ISABEL FRENCH

SOPRANO TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street

Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching

Auditions for scholarship, week of January 2. Phone LAFayette 7444

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin
Exponent of Relaxation and Weight Touch
STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933
Information at above address

Mrs. Mabel Mann Jordan

Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON

BARITONE SOLOIST
TEACHER OF SINGING

30 HUNTINGTON AVENUE Room 406
Kenmore 9415

HELENE DIEDRICHS

PIANIST
Exponent of the Tobias Matthay Pianoforte Method
Private Lessons—Class Lessons—Training for Teachers—Special fees for Children
One Free Scholarship offered
Audition by appointment
359 Harvard Street, Cambridge University 9296

ROSALIND KEMPTON

VIOLIN TEACHER
SOLO AND ENSEMBLE WORK

262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

LOUISA BURT WOOD

CONTRALTO

TEACHER OF SINGING

701 PIERCE BLDG. Telephone Kenmore 6520

ARTISS de VOLT

HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy in Boston and Vienna

STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

Mrs. Charles Adams White

TEACHER OF SINGING

509 Pierce Building Copley Square
Telephone Capitol 6745

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER

PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.

Lessons in the home or studio.
1564 Commonwealth Ave. Tel. (mornings) { Asp. 1002

A STEINWAY GRAND PIANO

at the lowest price in fourteen years . . . and on convenient terms

IF THERE were as few Steinway pianos in the world as there are Stradivarius violins, you would pay a collector's price for one . . . which might be anything up to $50,000.

In contrast, at *this new low price,* you may have the finest piano in the world for only a little more than a thousand dollars; the piano that every great musician from Wagner to Rachmaninoff has chosen.

We cannot guarantee, though, that this price of $1225 for a new Steinway Grand can be retained beyond the present supply. And that supply is, regrettably, quite limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SON

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

SYMPHONY HALL, BOSTON 52nd SEASON, 1932-1933

NEXT MONDAY EVENING

CONCERT—JANUARY 23

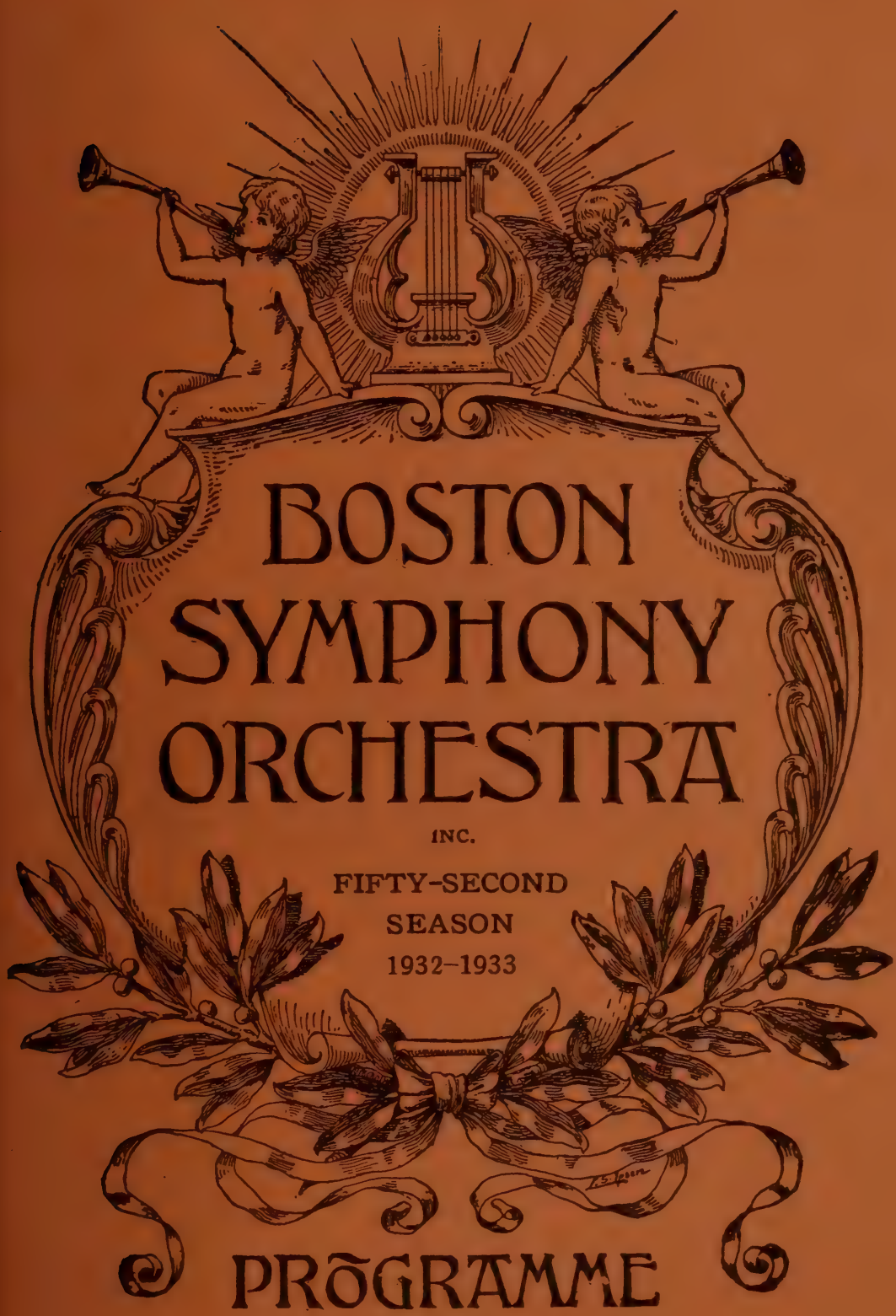
AT 8.15

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*



BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(TUESDAY)

C

SYMPHONY HALL

Sunday FEB. 12 at 3.30	**PADEREWSKI**
Sunday FEB. 12 at 8.15	**PAUL WHITEMAN** AND HIS ORCHESTRA IN A NEW CONCERT PROGRAMME
Sunday FEB. 19 at 3.30	**HALL JOHNSON CHOIR**
Tuesday FEB. 21 at 8.30	LOTTE **LEHMANN** THE GREAT LIEDER SINGER

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

TUESDAY AFTERNOON, FEBRUARY 7, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

The Temperamental and Artistic Prevails

THERE was a distinctly romantic element associated with the conductorship of Nikisch. His own personality had a definite poetic quality which aroused great public interest in his work. Even in personal appearance he seemed to conform to the popular idea of what a conductor should be. His hair, his hands, his manner of conducting all seemed to satisfy his audiences and ever keep him in the public eye.

In fact his personality appealed so strongly that his audiences were as much exercised over Nikisch, the man who appeared to be making the music, as it was over the Orchestra which rendered it. Nikisch's captivation of musical Boston was complete. Yet before long a party came into being that was opposed to the so called "Conductor cult." It was viewed with disfavor by a New York writer as "a phase of social activity which flourishes only in Boston." Even later, "it was possible to gently criticise the new conductor without running the risk of being stoned to death in Hamilton Place by infuriated buyers of season tickets."

★ ★ ★

As Executor and Trustee Old Colony Trust Company maintains the closest and most friendly relations with beneficiaries. It regards the personal phase of Trust service as one of the most important factors of successful estate administration.

OLD COLONY
TRUST COMPANY
17 COURT STREET, BOSTON
Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for quality and style for over a Century

Lovely Gowns Slips and Pajamas

$2 *and* $3

At $2—inconceivably fine slips of French finished crepe have adjustable straps, delicate embroidery, imported laces! One- and two-piece pajamas and gowns are lovely, appliqued in dark laces!

At $3—the lace-edged slips have deep appliques of lace in the skirt front! Bandeau top pantie slips, tailored styles and wrap-around models are exquisitely made! Pajamas and gowns wear lace in puffs and shoulder ruffles or are quite tailored!

Never before have we been able to offer such exquisite quality silk, lovely, cobwebby laces and expensive details at these low prices!

Sixth Floor

Last 4 Days of our Annual Sale

Poirette Compacts

7.50	10.50	11.50	12.50
Usually 12.50	**Usually 14.50**	**Usually 14.50**	**Usually 22.50**

You'll find each garment beautifully made and finished to the last tiny detail! Free-flex compacts of imported French webbing . . . foundations of beautiful brocades and satins with evening and day backs . . . ruffles of lace . . . lace uplift brassieres. Sixth Floor.

Third Programme

TUESDAY AFTERNOON, FEBRUARY 7

at 3.00

Berlioz . . . Symphonie Fantastique in C major, No. 1, Op. 14 A

I. Dreams, Passions.
Largo: Allegro agitato e appassionato assai.

II. A Ball.
Waltz: Allegro non troppo.

III. Scene in the Meadows.
Adagio.

IV. March to the Scaffold.
Allegretto non troppo.

V. A Witches' Sabbath.
Larghetto: Allegro.

Wagner . . Prelude and Love-death from "Tristan und Isolde"

Wagner . . . . Overture to "Der Fliegende Holländer"

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN. City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Fantastic Symphony, No. 1, in C major, Op. 14a . Hector Berlioz

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is a lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME
OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.
DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

*The translation into English of this preface is by William Foster Apthorp.

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN . . . 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING . . . 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

PART II.

A Ball.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

Scene in the Fields.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

March to the Scaffold.

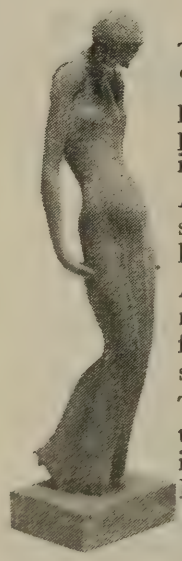
He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

Walpurgisnight's Dream.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays Boston Templeplace Eleven

If you can't tell the difference, then Jays is not your shop

Reprinted from the Boston Evening Transcript, of June 7, 1932

his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Iræ*. Witches' dance. The witches' dance and the *Dies Iræ* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The

RICHARD O. WALTER

Specializing in Annuities with
The Equitable Life Assurance Society of the U. S.

For "Informative" Interview — without obligation
Telephone HANcock 6200 Call or write 100 Milk Street, Boston

Ten days at St. Georges, or five months going 'round the world!

Stearns' for

Cruise Clothes

Know your clothes are absolutely correct for each occasion and every climate, and then relax and enjoy every minute of your holiday! Let us help you assemble Harris Tweeds for cool days on shipboard, gay prints for afternoons on deck, cool cottons for tropical mornings, pastel frocks for spectator sports, bathing suits, and for each costume, the right hat and accessories.

R. H. STEARNS CO.

following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

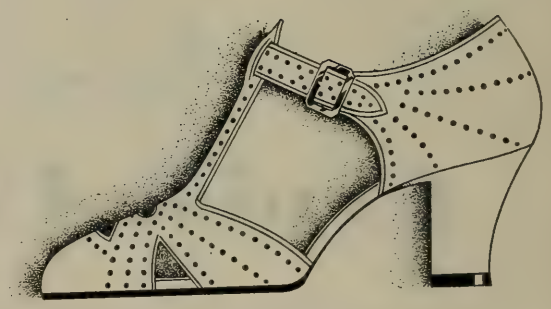
"One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> 'I am alone in the world,' he says to himself.
> 'Soon perhaps I shall no longer be *alone*,
> But if she should deceive me!'

footwear for

SOUTHERN WEAR

at the



$12.50

Uptown Shop

THAYER McNEIL

414 BOYLSTON STREET

Other Shops at: 47 Temple Place, Coolidge Corner, Wellesley Square

This mixture of hope and fear, and these ideas of happiness disturbed by certain dark forebodings, form the subject of the Adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by M. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

What was the origin of this symphony? Who was the woman that inspired the music and was so bitterly assailed in the argument sent to Ferrand?*

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first on September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was there-

*Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

Boston, Mass., January 17, 1933.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	38,139.60
Balance needed	$29,412.11

Endowment Fund	$361,909.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the three following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orche by the generosity of the public in subscribing funds to r for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances G.
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A
Cutter, R. Ammi

Dabney, Mr. and Mrs. George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel W.
Davenport, Mrs. George I
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred, J
Dorion, Miss Lillian
Douglass, Miss Elizabeth
Downes, Jerome T. H.
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William W.

Eager, Miss Mabel T.
Earle, The Misses
Eastham, Mrs. Melville
Eddy, Mrs. W. H.
Edwards, Miss Grace M.
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth B.
Endicott, S. C.
Esterbrook, Miss Edith M
Eustis, Mrs. Augustus H
Evans, Mrs. David J.

Farlow, Dr. and Mrs. John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescott
Fenollosa, William S.
Fish, Miss Margaret A.
Fitch, Miss Carrie T.
Flanders, Miss Elizabet
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

ceed its income. These concerts are made possible only e operating deficit. A list of those who have subscribed

es, Mrs. Ralph E.
ess, Mrs. Arthur A.
cis, Mrs. George H.
k, Jerome D.
ch, Mrs. Allen
ch, Miss Katharine
t, Mr. and Mrs.
Donald McKay
, Horace W.
ıingham, Dr. and Mrs.
Langdon
ıingham, Mrs. Louis A.
, Mrs. Homer
ner, Miss Edith F.
ner, Miss Ethel R.
iss, Mrs. Freeman H.
t, Miss Elizabeth M.
ɔn, Mrs. W. A.
E. Howard
ard, Heinrich
ɔn, Mrs. K. H.
rt, Miss Helen C.
rd, Miss Rosamond
rist, Olive B.
Miss Ellen A.
ɔre, Mrs. G. L.
Mrs. Edwin, Sr.
win, Mr. and Mrs.
Frederic S.
l, Miss Eleanore P.
field, Dr. G. Philip
din, Miss Isabella
es, Miss Lavinia R.
, Reginald
, Mrs. Russell
ıough, Mrs. Henry V.
th, Miss Josephine
ier, Mrs. E. A.
Mrs. George A.
Mrs. H. S.
ɔwell, Miss Emily
ɔwell, Mr. and Mrs. N.
Penrose
ilton, Miss Ruth W.
lin, Miss Jenny L.
ling, Emor H.
non, Miss Lilian
iman, Mrs. Henry I.
well, Miss Mary A.
wood, Mrs. Sydney
ɔrouck, Miss Mary K.
kell, Mrs. Clarence G.
kins, Mrs. Charles H.
ield, Mrs. Charles E.

Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Higginson, Mrs. F. L.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Clement S.
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeler, Mr. and Mrs. Carl Tilden
Keeney, Mrs. George A.
Scarsdale, N.Y.

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Patee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Pendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spalding, Mr. and Mrs.
Walter R.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Walcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston

Newberry, John S., Jr.

after miserable. He wrote the "Romeo and Juliet" symphony. To the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

Round Table Symphony Luncheons

A series of ten Round Table Luncheons, preceding the Friday Symphony Concerts, at which Professor Alfred H. Meyer will discuss and illustrate at the piano the principal points of the programme for the day, has been arranged by Mrs. Harold Everett Porter, and promises to be a most interesting social event.

These luncheons will be held at the Copley-Plaza Hotel—the first one on Friday, February 10. The subscription price for the entire series is $12.50 and tickets are interchangeable to accommodate those who attend the Symphony Concerts on alternate Fridays. The number naturally is limited, consequently subscriptions should be sent in at an early date, making checks payable to the Copley-Plaza Hotel and addressing all communications to Mrs. Harold Everett Porter.

Alfred H. Meyer—Assistant Professor of the Theory of Music at the College of Music, Boston University; Lecturer on Appreciation of Music, Department of Education, Commonwealth of Massachusetts; Music Critic, Boston Evening Transcript.

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote to Ferrand on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lac-

January Fur Sale
of fine furs

Mink
Caracul
Leopard
Broadtail
Persian Lamb
Russian Ermine

all
to be
sold at
cost price
and below.
Quality not
Quantity is our motto . . . Compare . . .

W. V. SLOCUM
Furrier -:- -:- -:- Designer
647 BOYLSTON STREET, BOSTON

erations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month.* They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then

*This performance at the Nouveautés was on May 30, 1830. Berlioz conducted. He revised the score in 1831, in Italy.

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

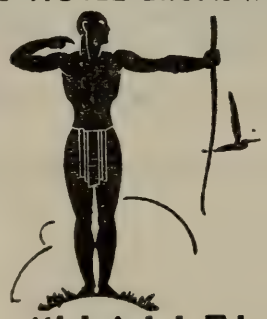
tried to console himself with his "Ariel," Camille Moke* whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camille, afterwards Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and his bitter "Euphonia ou, la ville musicale,"† a "novel of the future," published in Berlioz's "Les Soiréès d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by this marshalling of dates.

At last Berlioz, determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome,* and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier'

*Marie Féhcité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

†Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Mlle. Moke, was first published in the *Gazette Musicale* of 1834 and afterwards in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, where the allusions are more clear.

THE HOTEL BRUNSWICK



EGYPTIAN ROOM GOES MODERN

Fifth Transformation—Enjoy it Tonight

LEO REISMAN presents HOWARD PHILLIPS with the new Hotel Brunswick Orchestra and famous radio singers in an entirely new setting.

A "HALLELUJAH" of ENTERTAINMENT

The theater goes on—while you eat—while you dance—and never stops!

Dinners $1.50-$2.50—Dancing 6:30-2—Supper couvert $1. after 9 p. m.—NO MINIMUM CHARGE

EDWARD K PERRY CO

PAINTING & DECORATIVE FINISHES

655 BEACON STREET BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

from the 'Mélodies,'* the scene 'Sardanapale,' with one hundred musicians for *THE CONFLAGRATION,* and at last the 'Fantastic Symphony,' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's end. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious informa-

*"Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

tion. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions,—Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brushlike, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe,* high shell combs, shoulder-of-mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall. He was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Mme. Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear today." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met: but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES·STANDISH·HOTEL· BAY STATE ROAD & BEACON ST.

recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

"A separation became inevitable," says Legouvé. "She who had been Mlle. Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang her requiem in a memorable feuilleton.

Berlioz married Marie Recio* early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

*Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inés in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise, in the *Journal des Débats*, of her face, figure, and singing. She made Henrietta wretched even after she had left her husband. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb, Berlioz in his Memoirs gives a ghastly account of the burial.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

RUSSIAN RESTAURANT
JAR-PTIZA, INC.
38 FAIRFIELD STREET, Corner of Newbury
Lunches — Tea with Samovar — Dinner — After Concert Suppers
IN DELIGHTFUL ATMOSPHERE
PLEASE CALL FOR RESERVATIONS CIRCLE 6404

Prelude and Love-Death from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

MUSIC
HATH CHARMS

and so has the Back Bay—the charm of cultured environment, nearness to Symphony Hall, the Art Museum, famous restaurants—Why not let it charm you?
Send for our list of Back Bay apartments.

PALITAN ASSOCIATES
295 Huntington Avenue
Kenmore 1181

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

SYMPHONY HALL

TUESDAY AFTERNOON, MARCH 7, 1933, at 3.00 o'clock

FOURTH CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

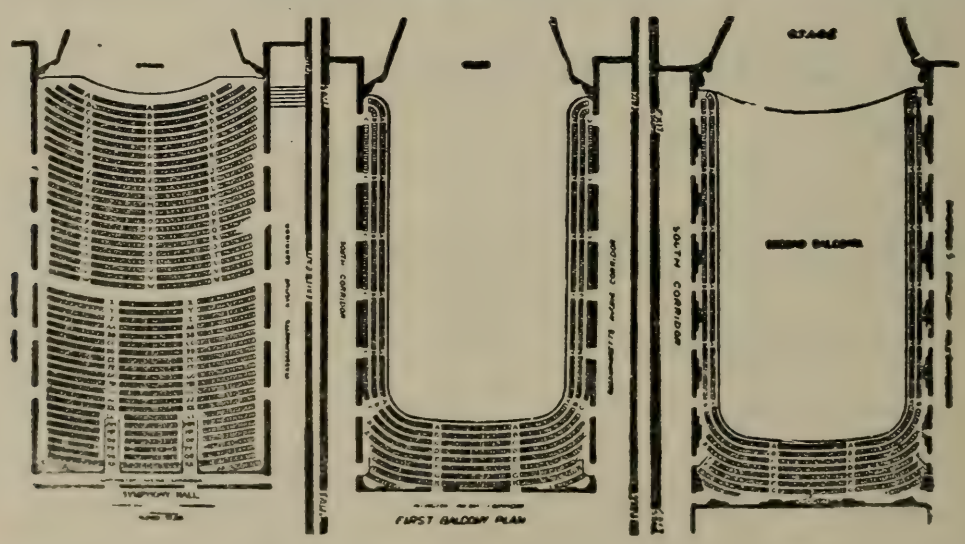
The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, harp, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing.

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later: to English writers in the thirteenth century.—Ed.



never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

OVERTURE TO "DER FLIEGENDE HOLLÄNDER" ("THE FLYING DUTCHMAN") . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. The storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con

build up
your name
advertise
representation in this programme will assist you!
at a nominal cost!
L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad. It is worked up energetically.

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING

Studio: 402 PIERCE BUILDING

MUSICAL INSTRUCTION

Longy School of Music

44 CHURCH STREET CAMBRIDGE, MASS

SECOND TERM BEGINS FEBRUARY 1st, 1933

New Classes now Forming in

SOLFEGE, EURHYTHMICS, HARMONY, COUNTERPOINT, COMPOSITION

Private Instrumental and Vocal Instruction

Catalogue upon request Telephone: UNIversity 0956

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

DO YOU WISH TO SING?

MARY TRACY

VOICE SPECIALIST, says:—

"Anyone possessing a normal speaking voice should be able to sing."

Microphone Training for Singers and Speakers for Radio Broadcasting

AUDITION FREE 30 HUNTINGTON AVENUE, BOSTON Telephones { Kenmore 7873 / Columbia 2041

The ARTHUR WILSON STUDIO of SINGING

From over 1000 voices heard in the recent
"QUEEN OF THE AIR" Contest
sponsored by Station WBZ; The R-K-O Theatre and the Boston Traveler

DOROTHY ROBBINS
Coloratura Soprano

was declared winner by popular radio vote and engaged as a feature at the
R-K-O Theatre for the week of December 30

For three years Miss Robbins has been a pupil of Mr. Wilson

908 BEACON STREET, BOSTON Kenmore 5939

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD
Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"
Announces removal of her Studio to "The Exeter," 88 Exeter Street
Telephone Ken. 1283

GERTRUDE EDMANDS

TEACHER OF SINGING
6 VAN BUREN HALL

TRINITY COURT 175 DARTMOUTH STREET

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE Telephone KEN. 1164

LAMBERT MURPHY

TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN

BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS

STUDIO, 129 Newbury Street Telephone Circle 9291
For appointment write to above address or phone secretary—Jamaica 4947-W

LASALLE WHITWELL

MATHEMATICAL HARMONY
MATHEMATICAL COMPOSITION
MATHEMATICAL COUNTERPOINT
ACCELERATION OF REFLEXES
ANALYSIS OF TECHNIQUE
DETERMINATION OF ABILITY

WELLESLEY 1200

ISABEL FRENCH

SOPRANO TEACHER OF SINGING

Special attention given to diction and interpretation

Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ

TEACHER OF SINGING

Prepares for Oratorio, Church, Opera and Concert

1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street

Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching

Auditions for scholarship, week of January 2. Phone LAFayette 7444

ROBERT LONG MURPHY

PIANIST TEACHER COMPOSER

Former Assistant to R. M. BREITHAUPT, Berlin
Exponent of Relaxation and Weight Touch
STUDIO: 77 AUDUBON ROAD

Mr. Murphy offers two Partial Scholarships and one Whole Scholarship during the Season 1932-1933
Information at above address

Mrs. Mabel Mann Jordan

Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON

BARITONE SOLOIST
TEACHER OF SINGING

30 HUNTINGTON AVENUE Room 406
Kenmore 9415

HELENE DIEDRICHS

PIANIST
Exponent of the Tobias Matthay Pianoforte Method
Private Lessons—Class Lessons—Training for Teachers—Special fees for Children
One Free Scholarship offered
Audition by appointment
359 Harvard Street, Cambridge University 9296

ROSALIND KEMPTON

VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

LOUISA BURT WOOD

CONTRALTO

TEACHER OF SINGING

701 PIERCE BLDG. Telephone Kenmore 6520

ARTISS de VOLT

HARP SOLOIST AND TEACHER

Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

Mrs. Charles Adams White

TEACHER OF SINGING

509 Pierce Building Copley Square
Telephone Capitol 6745

BESSIE POOLE

PERMANENT RECORDING STUDIO
Recordings made of every kind of sound
Private Studio Latest Equipment
162 Boylston Street, 24 Steinert Hall
Hancock 0389

Harmony and Piano. Harmony for playing dancemusic.

CHARLES REPPER

Program of Original Compositions. Catalogue on request.

Trinity Court, Boston. Ken. 6520

NELLIE M. REUTINGER

PIANO INSTRUCTOR

Specializing in technique. Especially adapted to work with young pupils to whom foundation work is so particularly essential.
Lessons in the home or studio.
1564 Commonwealth Ave. Tel. (mornings) Asp. 1002

This may be the one opportunity of your life to

buy a

STEINWAY GRAND PIANO

for so little money

If there *is* a royal road to music, surely it lies by way of the Steinway. For a Steinway alone, among pianos, can recreate, with all its echoes and overtones, its implications and intimations, the thunderous magic of a composer's dream. A Steinway alone can reveal the complete and surpassing beauty of which the written notes are but the symbol. ■ Today, you can buy a Steinway at a price incredibly low. . . . The finest piano in the world for $1225 . . . only a little over a thousand dollars. It is a price which will not be duplicated soon, which, indeed, *has not been duplicated in the last fourteen years.* And the number of pianos we have is diminishing daily.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET BOSTON

SYMPHONY HALL, BOSTON 52nd SEASON, 1932-1933

NEXT MONDAY EVENING

CONCERT—FEBRUARY 13

AT 8.15

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

PROGRAMME

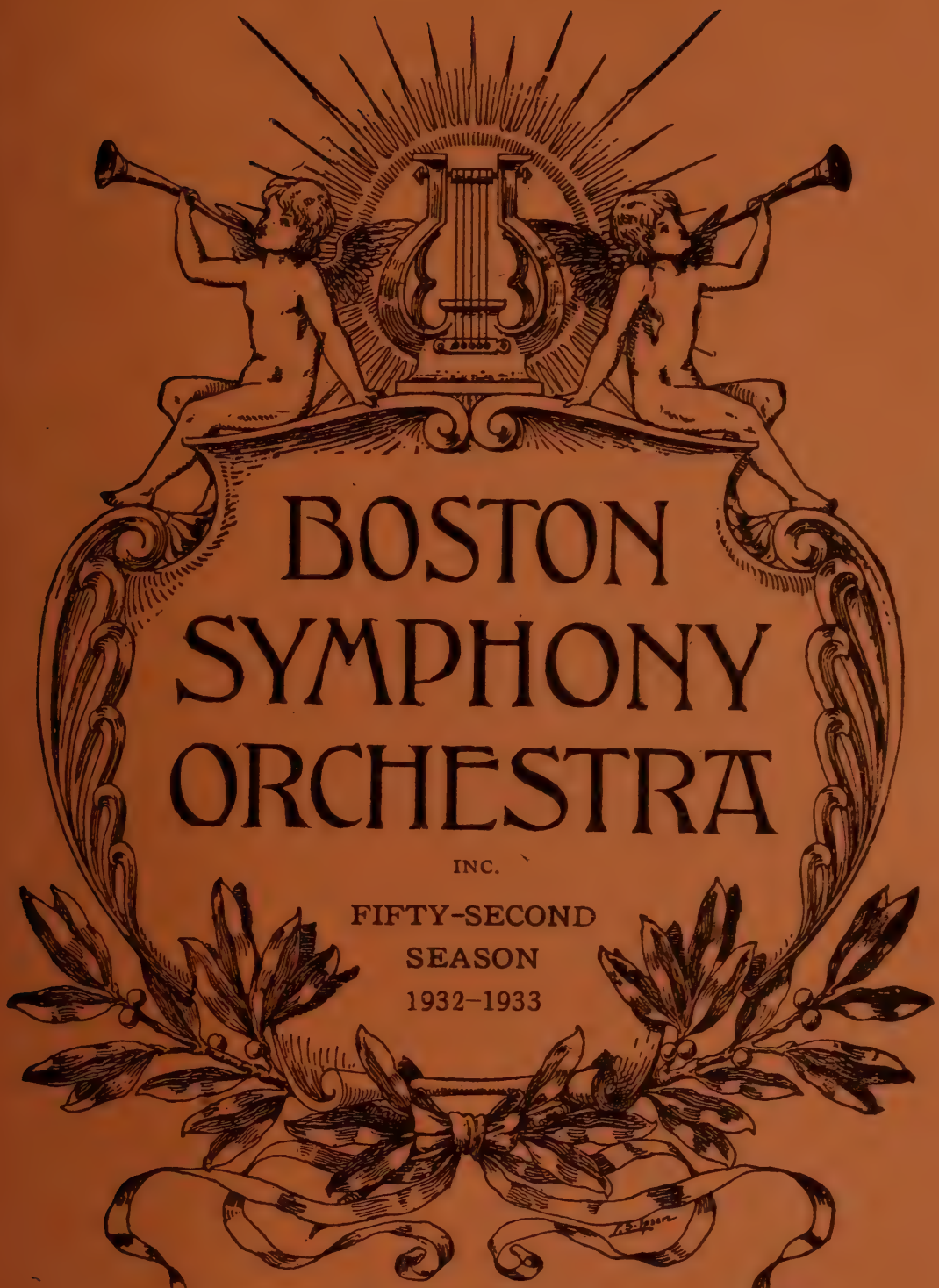
RICHARD WAGNER

MAY 22, 1813 — FEBRUARY 13, 1883

Overture to "RIENZI"
Prelude to "LOHENGRIN"
Prelude and Liebestod from "TRISTAN UND ISOLDE"

Death Music of Siegfried, from "GÖTTERDÄMMERUNG"
SIEGFRIED IDYLL
Overture to "TANNHÄUSER"

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*



BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND
SEASON
1932–1933

PROGRAMME

(TUESDAY)

D

SYMPHONY HALL

Sunday Afternoon, March 12, at 3.30

ROLAND HAYES

PROGRAMME

I

"Lungi dal Caro Bene" .....Antonio Secchi (1761–1833)
"Gesellenreise" .....Mozart (Composed in Vienna, March 26, 1785)
"Per Pieta Non Ricercate," Concert Aria ..... Mozart

II

"Es Träumte Mir" .....Brahms
"Am Sonntag Morgen" .....Brahms
"Die Kränze" .....Brahms
"Auch Kleine Dinge" .....Hugo Wolf
"Benedeit Die Sel'ge Mutter" .....Hugo Wolf

III

"Nocturne" .....Franck
"Colloque Sentimentale" .....Debussy
"Je Garde und Medaille d'elle" .....Lili Boulanger
"My Little Pool" .....Slonimsky
"Phantoms" .....Griffes
"Requiem" .....J. E. Morhardt, Jr.

IV

Negro Spirituals

"Great Day"
"We Will Break Bread Together"
"Somebody's Knockin' "
"Poor Pilgrim"
"You Got to Die"

Sunday Afternoon, March 19, at 3.30

RACHMANINOFF

Sunday Afternoon, March 26, at 3.30

KREISLER

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

TUESDAY AFTERNOON, MARCH 7, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

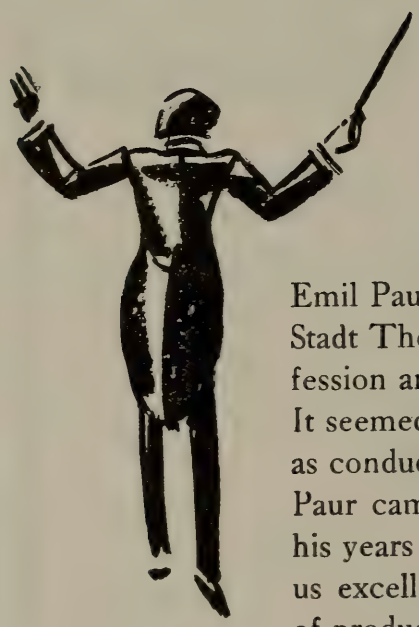
THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

EMIL PAUR



BEFORE selecting a successor to Nikisch, Major Higginson let it be known that the next conductor of the Boston Symphony Orchestra was to be engaged "if at all, for five years." He sent a friend abroad in search of the best conductor that could be found. At this time Emil Paur was established in Leipzig, as conductor at the Stadt Theatre. He was an outstanding figure in his profession and already had a reputation of high acquirements. It seemed inevitable that he should produce notable results as conductor of the Boston Symphony Orchestra. "Mr. Paur came here," wrote Major Higginson, "and began his years with much energy and power, gave us excellent concerts, and had his own way of producing music. He was very energetic, very ambitious, and altogether pleased the audiences." Paur like his predecessors expressed delighted surprise and astonishment when he heard the Orchestra at the first rehearsal. . . . "I found an excellent assembly of musicians of the first rank . . . inclined always to give their very best and co-operate with the conductor to reach the highest possible perfection."

★ ★ ★ ★

It is the constant endeavor of an institution such as Old Colony Trust Company to live up to the standard of the ideal Executor and Trustee.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Hansen, E.
Leibovici, J.
Cherkassky, P.
Mayer, P.
Bryant, M.
Murray, J.

Elcus, G.
Gundersen, R.
Mariotti, V.
Pinfield, C.
Zung, M.
Diamond, S.
Beale, M.
Del Sordo, R.

Lauga, N.
Kassman, N.
Fedorovsky, P.
Leveen, P.
Knudson, C.
Zide, L.
Stonestreet, L.
Erkelens, H.

Sauvlet, H.
Hamilton, V.
Tapley, R.
Gorodetzky, L.
Fiedler, B.
Messina, S.
Seiniger, S.

Resnikoff, V.
Eisler, D.

Violas.

Lefranc, J.
Artières, L.
Fiedler, A.

Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.

Bernard, A.
Van Wynbergen, C.
Deane, C.
Jacob, R.

Grover, H.
Werner, H.

Violoncellos.

Bedetti, J.
Zighera, A.

Langendoen, J.
Barth, C.

Chardon, Y.
Droeghmans, H.

Stockbridge, C.
Warnke, J.

Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.

Lemaire, J.
Moleux, G.

Ludwig, O.
Frankel, I.

Girard, H.
Dufresne, G.

Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Quality for Over a Century

We are Proud to present

Gotham

GOLD STRIPE

Silk Stockings

to our Customers

GOLD STRIPE STOCKINGS are known for their fine quality. They are known for their beauty of texture and color. They are made in weights to please everyone, at prices to suit every purse. We have the new Gothamettes — run-proof and smart! And we have "Adjustables"*— with seven inches of adjustment space — to fit every length of leg. Excellent reasons for our pride in introducing Gotham Gold Stripes! Street floor.

Chiffon . . . . Service-sheer . . . . Service

75c. $1.00 $1.35 $1.65 $1.95

*Reg. U. S. Pat. Off. Pat. Nos. 1728924-1824636

MAIL AND TELEPHONE ORDERS FILLED

Fourth Programme

TUESDAY AFTERNOON, MARCH 7

at 3.00

Schumann . . . . . Symphony in B-flat, No. 1, Opus 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Liszt . . . . . Pianoforte Concerto in E-flat, No. 1

Tchaikovsky . . . . Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto. Moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo. "Pizzicato ostinato"; Allegro.
IV. Finale: Allegro con fuoco.

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

There will be an intermission of ten minutes after the concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES By Theodore Thomas and Frederick Stock	2.50
SYMPHONY SINCE BEETHOVEN . . . . By Felix Weingartner	1.00
ART-SONG IN AMERICA . . . . . . By William Treat Upton	3.00
EARLY ENGLISH CLASSICS . . . . . Edited and Revised by George Pratt Maxim	1.00
PROJECT LESSONS IN ORCHESTRATION . By Arthur E. Heacox	1.50
ESSENTIALS IN CONDUCTING . . . . By Karl W. Gehrkens	1.75

OLIVER DITSON COMPANY, Inc.

359 Boylston Street **Boston, Mass.**

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his sym-

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH

The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Jays
Boston
Templeplace
Eleven

good taste

phony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the

---

Experience Series—No. 4
(AN ACTUAL BOSTON PURCHASE
$15,627 or $100 A MONTH)

"FOR FAITHFUL SERVICE"—

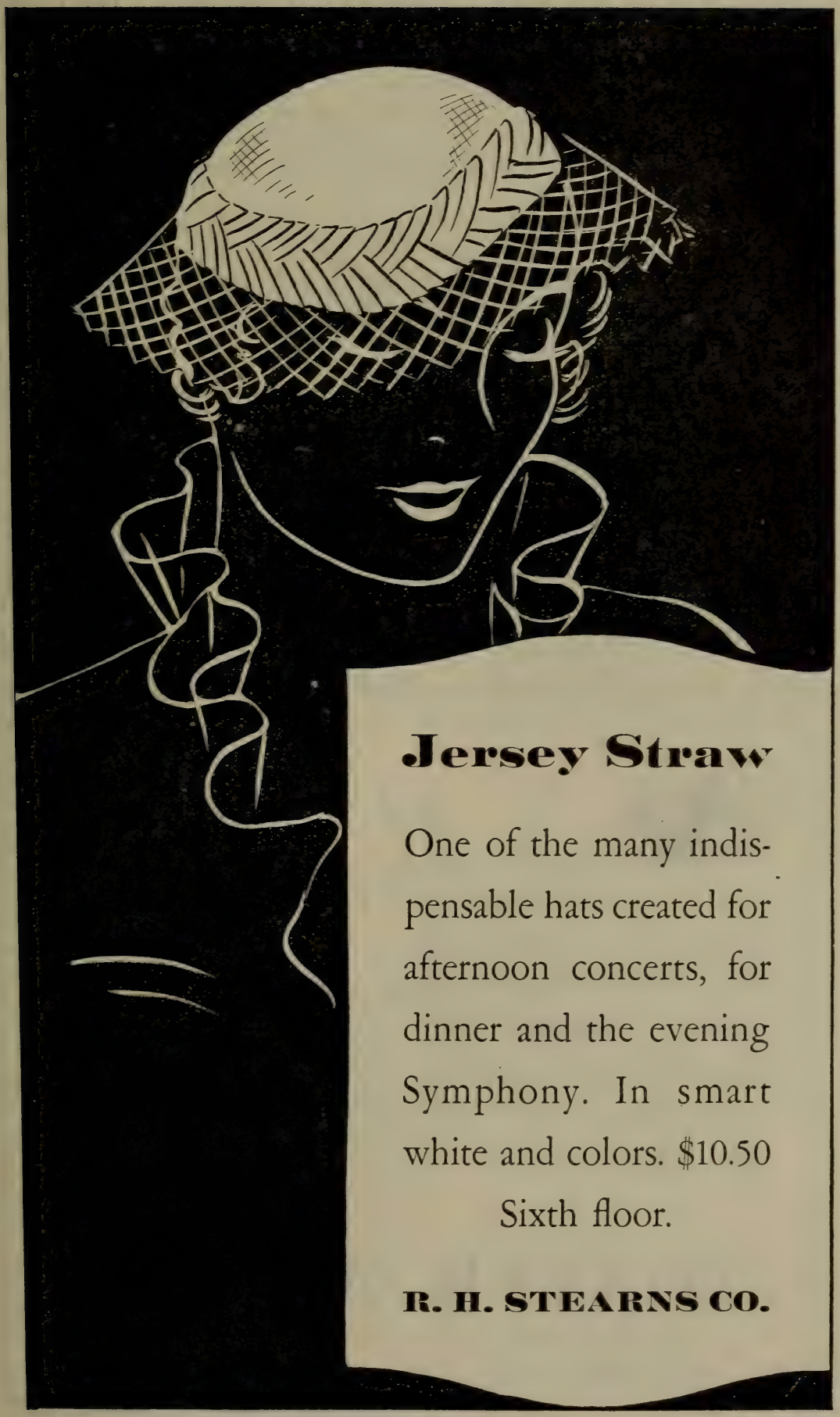
An Annuity instead of a Bequest

Mr. and Mrs. A have bought their housekeeper—aged 58—an Annuity instead of remembering her by Will. What a satisfactory way of rewarding such faithful service! For the rest of her life she will receive $6.39 monthly for every $1,000 invested for her —***and the income starts immediately.***

If you have a similar problem and want to be sure that a member of your household gets and keeps the maximum benefit from any provision you make for him or her, why not consider the many advantages of an Annuity?

BOOKLETS ON ANNUITIES WILL BE MAILED YOU ON REQUEST

100 MILK STREET **R. O. WALTER** HANcock 6200


Jersey Straw
One of the many indispensable hats created for afternoon concerts, for dinner and the evening Symphony. In smart white and colors. $10.50
Sixth floor.
R. H. STEARNS CO.

poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

We're All Ready for

SPRING . . .

It's only a matter of weeks until Spring. We're all prepared for the glad season with a smart collection of brand-new styles. Wait until you see the "Garbo Tie"—the "Capri Sandal"—the "Tuck-Toe Pump" and others. Opera pump sketched comes in black, brown or blue kid.

12.50

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N. Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more en-

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

during ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?' "

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Estimated deficit season 1932–33	$93,218.60
Less: Estimated reduction in salaries	49,900.00
	$43,318.60
Deficit from season 1931–32	24,233.11
Total estimated deficit	$67,551.71
Less: Amount subscribed (either paid or pledged) .	43,869.60
Balance needed	$23,682.11

Endowment fund	$362,033.52
Endowment Fund, in memory of Henry L. Higginson .	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

---

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

On the following pages will be found the names of those who have already subscribed this season to the annual deficit and to the endowment fund.

The annual expenses of the Boston Symphony Orc by the generosity of the public in subscribing funds to for the season 1932-33 follows:

Abbot, Miss Marion S.
Adams, Miss Clara A.
Adler, Miss Dora L.
Alford, Miss Martha A.
Allen, Philip R.
Allen, Mrs. Thomas
Allison, Miss Frances G.
Amann, Rudolf
Ames, Mrs. John S.
Ames, Mrs. William H.
Anderson, Mrs. C. S.
Anthony, Miss A. R.
Anthony, Miss Margaret

Babson, Mrs. R. W.
Bacon, Miss Annie
Bacon, Mr. and Mrs. Charles E.
Badger, Mrs. George S. C.
Bailey, Miss Alice H.
Bailey, Miss Ellen H.
Baker, Miss Frances M.
Ballantine, Mr. and Mrs. Edward
Barker, Miss Phyllis F.
Barnard, Mrs. James H.
Barnard, Mrs. William L.
Barnard, William L.
Barnes, Mrs. J. M.
Barney, Mrs. J. Dellinger
Bartlett, Miss Betsy A.
Bartlett, Mrs. Matthew
Bartlett, Mrs. Nelson S.
Bartol, Miss Dorothy
Bartol, Mrs. John W.
Bayley, Mrs. E. B.
Baylies, Mrs. Walter C.
Beal, Mrs. Boylston A.
Bearse, Mrs. Horace L.
Beatley, Mrs. Ralph
Beebe, Miss Sylenda
Bell, Mrs. Jaffrey de Hauteville
Bemis, Frank B.
Benedict, John B.
Benfield, A. E.
Berkowitz, Mrs. Morris
Berwin, Mrs. Jacob
Betts, Miss Dorothy L.
Bird, Mrs. Frances A. M.
Blanchard, Mrs. A.
Booth, Miss A. G.
Bradford, Mrs. Gamaliel
Bradlee, Mrs. Frederick J.
Bradlee, Miss Sarah C.
Bradley, Mrs. Ralph
Bradley, Mrs. J. D. Cameron
Bray, Robert C.
Bremer, Miss Sarah F.
Brewer, Miss F. R.
Briggs, Miss Helen S.
Brook, Mr. and Mrs. H. C.
Brooks, Miss Phyllis
Brooks, John G., 2d
Buckingham, Miss M. H.
Bucklin, Mrs. Walter S.
Bullard, Miss Ellen T.
Bullard, Mrs. W. N.
Burgess, Mrs. George Sargent
Burnham, Miss Helen C.
Burr, Mrs. Heman M.
Burr, I. Tucker
Byrne, J. M.

Cabot, Mrs. Arthur T.
Cabot, Mrs. Richard C.
Carter, Mrs. Albert P.
Carter, Mrs. J. W.
Carter, Miss Nina
Case, Miss Louise W.
Champlin, Mrs. George P.
Chapman, Miss Annie B.
Chapman, Miss E. D.
Chase, Alston H.
Chase, Mrs. Philip P.
Choate, Mrs. Katharine S.
Churchill, Mrs. E. D.
Cobb, Miss Clara A.
Coffin, Winthrop
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Miss Luna B. Woodstock, Vt.
Coolidge, Mrs. Algernon
Coolidge, Julian L.
Cotton, Miss Rachel E.
Cousens, Mr. and Mrs. John A.
Covell, Robert R.
Crandall, Miss Marjorie L.
Cranford, Mrs. Charles
Crawshaw, Maye I.
Crehore, Miss Lucy C.
*Crocker, Alvah
Cummings, Mr. and Mrs. Charles K.
Cummings, Miss Margaret

*This subscription was made by Mr. Crocker during his life.

Curtis, Miss Frances C
Curtis, Miss Mary
Curtiss, Mr. and Mrs. Frederic H.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth
Cutter, R. Ammi

Dabney, Mr. and Mr George B.
Dabney, O. Frederica
Dane, Mr. and Mrs. Ernest B.
Daniels, Miss Mabel
Davenport, Mrs. Georg
Day, Frank A., Jr.
Day, Mrs. Frank A.
Dean, Miss Bertha
Decker, Miss Lois L.
Delano, Benjamin A.
Denton, Miss S. E.
Dexter, Miss Rose L.
Dodd, Miss Ethel
Donald, Mrs. Malcolm
Donovan, Mrs. Alfred,
Dorion, Miss Lillian
Douglass, Miss Elizabe
Downes, Jerome T. H
Duncklee, Helen L.
Dwight, Miss C. H.
Dykes, Mrs. William

Eager, Miss Mabel T
Earle, The Misses
Eastham, Mrs. Melvill
Eddy, Mrs. W. H.
Edwards, Miss Grace
Edwards, Mrs. L. F.
Elms, Miss Helen T.
Ely, Miss Elizabeth
Endicott, S. C.
Esterbrook, Miss Edit
Eustis, Mrs. Augustus
Evans, Mrs. David J.

Farlow, Dr. and Mrs John W.
Fay, Mrs. D. B.
Fay, Mrs. S. Prescot
Fenollosa, William S.
Fish, Miss Margaret
Fitch, Miss Carrie T.
Flanders, Miss Eliza
Foote, Arthur
Forbes, Allyn B.
Forbes, Edward W.

xceed its income. These concerts are made possible only ıe operating deficit. A list of those who have subscribed

bes, Mrs. Ralph E.
ness, Mrs. Arthur A.
ncis, Mrs. George H.
nk, Jerome D.
nch, Mrs. Allen
nch, Miss Katharine
st, Mr. and Mrs. Donald McKay
st, Horace W.
thingham, Dr. and Mrs. Langdon
thingham, Mrs. Louis A.
ge, Mrs. Homer
dner, Miss Edith F.
dner, Miss Ethel R.
niss, Mrs. Freeman H.
itt, Miss Elizabeth M.
ıton, Mrs. W. A.
, E. Howard
hard, Heinrich
son, Mrs. K. H.
bert, Miss Helen C.
ord, Miss Rosamond
christ, Olive B.
, Miss Ellen A.
more, Mrs. G. L.
n, Mrs. Edwin, Sr.
dwin, Mr. and Mrs. Frederic S.
ıld, Miss Eleanore P.
bfield, Dr. G. Philip
ındin, Miss Isabella
ıves, Miss Lavinia R.
ıy, Reginald
ıy, Mrs. Russell
enough, Mrs. Chester N.
enough, Mrs. Henry V.
iffith, Miss Josephine
ozier, Mrs. E. A.

ıll, Mrs. George A.
ıll, Mrs. H. S.
llowell, Miss Emily
llowell, Mr. and Mrs. N. Penrose
ımilton, Miss Ruth W.
ımlin, Miss Jenny L.
arding, Emor H.
armon, Miss Lilian
arriman, Mrs. Henry I.
artwell, Miss Mary A.
arwood, Mrs. Sydney
asbrouck, Miss Mary K.
askell, Mrs. Clarence G.
askins, Mrs. Charles H.

Hatfield, Mrs. Charles E.
Hawley, Mr. and Mrs. George
Heilman, William C.
Herrick, Miss Margaret F.
Hill, Arthur D.
Hill, Mrs. John F.
Hobson, Miss Dorothy M.
Hollis, Mr. and Mrs. Edward P.
Holmes, Miss
Holmes, Mrs. Hector M.
Hornblower, Mrs. Henry
Houghton, Mrs. Clement S.
Houghton, Miss Elizabeth G.
Howe, James C.
Howe, Mrs. J. Murray
Howe, Miss Katharine McPherson
Howe, M. A. DeWolfe
Howells, John N. M.
Howland, Mrs. E. M.
Hubbard, Mr. and Mrs. Eliot
Hughes, Miss Elinor L.
Hungerford, Miss Dorothy
York Village, Me.
Hungerford, Mrs. Harry
York Village, Me.
Hunt, Miss Abby W.
Hutchins, Mrs. Edward W.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Dr. Henry
Jamieson, Mrs. J. B., Jr.
Jaques, Miss H. L.
Johnson, Arthur S.
Johnson, Miss Edith C.
Johnson, Miss Harriet E.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Kaffenburgh, Mr. and Mrs. Donald
Hartford, Conn.
Kaufmann, Mr. and Mrs. Carl F.
Peterborough, N.H.
Keeler, Mrs. L. M.
Keeney, Mrs. George A.
Scarsdale, N.Y.
Keller, Mr. and Mrs. Carl Tilden

Kelly, Mrs. Fitzroy
Kent, Mrs. Edward L.
Kent, Mrs. Everett E.
Kibrick, I. S.
King, The Misses
Kuhn, Mrs. Charles L.

Lamb, Mrs. H. A.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
Lauriat, Mrs. C. E.
Lawrence, Mrs. John
Lawrence, Miss M. B.
Lawton, Mrs. Herbert
Lee, Joseph
Lefavour, William A.
Lewis, Mrs. George
Lindsay, Mrs. E. P.
Littell, Miss Lucy
Lord, Mrs. W. H.
Loring, Miss Miriam
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Loveland, Winslow H.
Lyman, Arthur
Lyman, Herbert
Lyman, Miss H. W.
Lyon, Mrs. George Armstrong

Maguire, Mrs. Emily M.
Main, Miss Alice A.
Malkin, Joseph
Marden, Philip S.
Mason, Miss Fanny P.
Meserve, Albert J.
Miller, Charles K.
Chicago, Ill.
Miller, Miss Mildred A.
Milliken, Arthur N.
Mitchell, Stewart
Moir, Mrs. John
Montchyk, E.
New York, N.Y.
Moore, Mrs. Edward C.
Moors, Mr. and Mrs. Arthur W.
Morey, Mrs. Edwin
Morrison, Samuel Eliot
Morize, Prof. André
Morse, Mrs. A. G.
Morse, Miss J. G.
Morss, John Wells
Moseley, Mrs. F. S.
Motley, Mrs. E. Preble
Mower, Penfield

(Continued on next page)

McConnel, Mrs. Charles W.
McCreary, Mrs. Lewis S.
McGinley, Mrs. Holden
McGoodwin, Mrs. Henry
McKibbin, Miss Emily W.

Nash, F. H.
Newberry, John S., Jr.
Nichols, Mrs. Henry G.
Nourse, Miss Annie Andicott

Olds, Herbert V.
Osgood, Miss Emily L.
Oldenberg, Otto

Pagenstecher, Miss Bertha
New York, N.Y.
Paine, Mrs. Frank C.
Paine, Rev. George L.
Parker, Miss E. M.
Parker, Mrs. James A.
Parker, Mr. and Mrs.
Philip S.
Parkman, Mrs. Henry
Pattee, Miss Alice R.
Peabody, Mrs. W. Rodman
Perera, Mrs. Gino L.
Perry, Mrs. William G.
Phillips, Mr. and Mrs.
William
Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pigors, Mrs. Paul J. W.
Pond, Mrs. Charles C.
Pope, Miss Ethel N.
Porter, John W.
Postlethwaite, Miss Edna
Potter, Mrs. John Briggs
Prendergast, Miss Julia C.
Pulsifer, Ernest
Putnam, Mrs. F. Delano
Putnam, Mrs. Tracy J.

Rand, Prof. and Mrs. E. K.
Rand, Mr. and Mrs. Harry
Seaton
Ranney, Miss Helen M.
Rantoul, The Misses
Rantoul, Mrs. Neal
Remick, Mrs. Frank W.
Rice, Mrs. Albert W.
Rice, Miss Ellen P.
Rice, Mrs. William E.
Richardson, Mrs. John
Richardson, Mrs. Mark W.
Richardson, Nicholas
Richardson, W. K.
Richmond, Mrs. Ralph S.
Riley, Miss Mabel Louise
Ritz, Miss Alice Marie
Robinson, Miss Katherine
Rogers, Miss Bertha F.
Rogers, Mr. and Mrs.
Howard L.
Ropes, Mr. and Mrs. J. H.
Ropkins, Mrs. Kate C.
Rosenau, Dr. M. J.
Rothwell, Bernard J.
Rubenstein, Philip
Russell, Mrs. C. T.

Saltonstall, Mrs. Robert
Sampson, Mrs. Robert deW.
Sanger, Mrs. Charles R.
Sargent, Porter E.
Saunders, Mrs. Florence W.
Saville, Mrs. William
Sawyer, Mr. and Mrs.
Henry B.
Schenck, Miss Martha McLeod
Schneider, Miss Elizabeth
Schnepf, Miss Eleonore M.
Mount Vernon, N.Y.
Scott, Miss Alice M.
Scudder, Mrs. Wallace M.
Sears, Mrs. Henry F.
Sears, Miss Jean S.
Sears, Mrs. Richard
Schattuck, Miss Alice
Shaw, Mrs. Sohier
Shepard, Mrs. Henry B.
Shepard, Mrs. Willis S.
Sigilman, Samuel
Silsbee, Mrs. George S.
Simes, Miss Olive
Slater, John C.
Slattery, Mrs. Charles Lewis
Slocum, Mrs. Winfield S., Sr.
Smith, Miss Elizabeth H.
Smith, Mr. and Mrs. F.
Morton
Sonnabend, Mr. and Mrs.
Abraham M.
Sorokin, P. A.
Sortwell, Mrs. A. F.
Spaulding, Miss Emma F.
Spencer, Mrs. Guilford L.
Sprague, Mrs. Charles
Stackpole, Miss Alice
Stackpole, Mr. and Mrs.
Pierpont L.
Staniford, Mrs. Daniel
Stanwood, Mrs. Francis M.
Stearns, Miss Elsie R.
Steinert, Mrs. Alexander
Stevens, Mrs. Charles L.
Stevens, Moses T.
Stevenson, Mrs. Robert H.
Stone, Mrs. Galen L.
Stone, Miss Katharine H.
Stroock, Mrs. Sol M.
New York, N.Y.
Sumner, Mrs. Charles P.

Taft, Edward A.
Tapley, Miss Alice P.
Thacher, Mrs. Thomas C.
Thaw, Mrs. Edward
Thoron, Mrs. Ward
Tower, Miss Florence E.
Tozzer, Mrs. Alfred M.
Treadwell, Miss Grace W.
Tripp, Miss Bertha G.
Tucker, Benjamin M.
Tuckerman, Mrs. L. S.
Tweedy, Raymond L.

Vaillant, Mrs. George W.
Vaughan, Miss Bertha H.

Wade, Mrs. Winthrop H.
Wait, William Cushing
Walcott, Robert
Walker, Mrs. George
Warren, Mr. and Mrs.
Bentley W.
Washburn, H. B.
Watson, Mrs. Thomas R.
Weatherby, C. A.
Weeks, Mr. and Mrs.
Robert S.
Weidhorn, Leo
Welch, Mr. and Mrs. E.
Sohier
Weld, Mrs. Charles G.
Weld, Mrs. C. Minot
Wellington, Raynor G.
Wertheim, Miss Barbara
Wetherbee, Miss Martha
Wetherbee, Mrs. Frederic A.
Wheeler, Miss Eunice
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Marion E.
Whitin, Mrs. G. Marston
Whitney, Mrs. Margaret F. G.
Whittemore, Miss H. S.
Wiggin, Arthur M.
Wilder, Mrs. Edward F.
Williams, Alexander W.
Williams, Mrs. Arthur
Williams, Mrs. Ralph B.
Williamson, Miss Clara R.
Williston, Samuel
Willson, Donald B.
Winsor, Mrs. Frederick
Wolcott, Mrs. Roger
Woolley, Mrs. Edith
Christiana
Wrenn, Philip W.
Wright, Mrs. Walter P.

New Subscribers to Endowment Fund

Burr, Mr. and Mrs. Allston

Newberry, John S., Jr.

Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a vertible *tour de force,* reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated

---

New Subscribers to February 3, 1933

Bartlett, Mrs. Henry
Bemis, Mrs. A. F.
Bliss, Henry W.
Burnham, Miss Mary C.
Cabot, Mr. and Mrs. Henry B., Jr.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Coolidge, Harold Jefferson
Curtis, Mrs. Louis
Dowse, Mrs. W. B. H.
Herman, Mrs. Joseph M.
Johnson, Miss Edith Morse
Lee, Mrs. John C.
Lewis, Mr. and Mrs. Leo Rich
Lowell, Miss Lucy
McCormick, Mrs. Stanley
Merrill, Mr. and Mrs. C. H. S.
Metcalfe, G. W.
Nutter, George R.
Paine, R. T., 2d
Parker, Haven
Peabody, Miss Anne P.
Pfaelzer, Mrs. Franklin T.
Pitman, Mrs. Harold A.
Sanger, Mrs. George P.
Sayles, Robert W.
Spaulding, Mrs. Huntley Nowell
Thorndike, Albert
Walker, Miss Lucy

Ames, Mrs. Hobart
Atkinson, Edward W.
Lang, Miss Margaret Ruthven
Peabody, Mrs. Endicott
Shaw, Miss Miriam
Ward, Miss M. DeC.
Williams, Moses

New Subscribers to February 17, 1933

Abbott, Gordon
Crosby, Mrs. S. V. R.
Curtis, Mrs. G. S.
Holmes, Mr. and Mrs. Edward J.
Hunnewell, Mrs. Henry S.
Jewett, In memory of Howard Clifton, M.D.
Kaffenburgh, Mr. and Mrs. Albert W.
Potter, Mrs. Murray A.
Rosenthal, Mrs. Louis
Selfridge, Mrs. G. S.
Thacher, Miss Elisabeth B.
Underwood, Miss Sophia A.
Warren, Mrs. George E.

New Subscribers to the Endowment Fund to February 3, 1933

Dwiggins, In memory of Mrs. Eva S.
Fay A. D.

to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.
Allegro . . . . . *R. Schumann*
{ Song without words . . . . . *Mendelssohn*
{ Piece . . . . . *Scarlatti*
CLARA SCHUMANN.

FUR SALE
. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

Symphony (MS.) . . . . . *R. Schumann*

Conducted by MENDELSSOHN.

Duo for Four Hands (new) . . . . . *Mendelssohn*

CLARA SCHUMANN and MENDELSSOHN.

"Widmung", "Der Löwenbraut" . . . . . *R. Schumann*

"Am Strande" . . . . . *C. Schumann*

MISS SCHLOSS.

Duo Concertante for Melophone and Violoncello

GIULIO REGONDI and JOSEPH LIDLE (*sic*).

Fantasie on Themes from "Moses" . . . . . *Thalberg*

CLARA SCHUMANN.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

* * *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World,* the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Henry Fothergill Chorley was equally severe in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." The symphony was described by others as belonging to the "Broken Crockery School."

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert led by George Hainl on December 15, 1867. The critics praised the music; said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon	Afternoon Tea	Dinner
11.30 to 3	3.30 to 5.30	5.30 to 8

EDWARD K PERRY CO

PAINTING & DECORATIVE FINISHES

655 BEACON STREET ▼ BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

thinker, he gives to the world the ugliest possible music." It was Emile Zola who, in his "L'Œuvre," put into the mouth of Gagnière:

"O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik,* dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. William Mason had heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music,* January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

• • •

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was completed probably in 1848 or 1849, from sketches made in the early forties. According to a letter of Hans von Bülow's, the concerto was completed in June, 1849. Revised in 1853, it was published in 1857. The first performance was at Weimar, at a Court concert in the hall of the Grand Duke's palace (during the Berlioz week), on February 17, 1855; Liszt, pianist; Bülow, conductor. The first performance at a concert of the Philharmonic Society of New York was on April 20, 1867, when S. B. Mills was the pianist. There was a performance before that in New York, on December 2, 1865. The concerto is dedicated to Henri Litolff. The orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, cymbals, triangle, and the usual strings.

The form is free. A few important themes are exposed, developed; they undergo many transformations in rhythm and tempo. The first and leading theme is at once given out imperatively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing: "Das versteht ihr alle nicht!"—according to Bülow and Ramann, "Ihr Könnt alle nichts." This theme may be taken as the motto of the concerto. Allegro maestoso, tempo giusto, 4-4. The second theme, B major, Quasi adagio, 12-8, is first announced by muted violoncellos and double-basses, and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section. The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music

FOUR-YEAR COURSE

Music Supervisor's Certificate

TWO-YEAR COURSE

For information address

THE REGISTRAR

178 NEWBURY ST., BOSTON

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing

SYMPHONY HALL

PRICE $6.00

SYMPHONY HALL

TUESDAY AFTERNOON, MARCH 28, 1933, at 3.00 o'clock

FIFTH CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

answer to the chief phrase of the second than an individual motive. The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

The introduction of a triangle in the score caused great offense in Vienna. Hanslick damned the work by characterizing it as a "Triangle Concerto," when Pruckner played it there in the season of 1856–57. It was not heard again in that city until 1869, when Sophie Menter insisted on playing it. Liszt wrote a letter in 1857 describing the concerto and defending his use of the triangle.

Symphony in F minor, No. 4, Op. 36 Peter Iljtsch Tchaikovsky

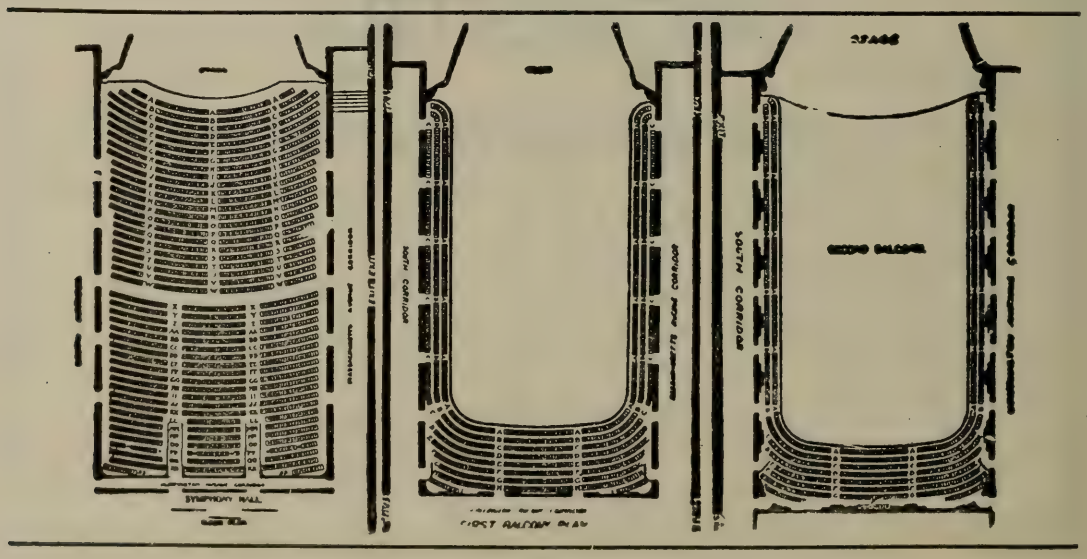
(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The dedication of this symphony is as follows: "A mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles."



Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek,* a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost

*Joseph Kotek, violinist, born at Kamenez-Podolsk in 1855, died at Davos, Switzerland, in 1885. A pupil at the Moscow Conservatory, he studied later with Joachim in Berlin and in 1882 was appointed a teacher of violin playing at the Hochschule für Musik in that city. He composed études, duets, and other pieces for the violin.

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

build up your name

advertise

representation in this programme will assist you! at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato"; Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6 of that year.

SAMUEL ENDICOTT

DICTION AND PRONUNCIATION FOR SINGERS, IN FRENCH, ITALIAN, GERMAN AND RUSSIAN

SONG COACHING

Studio: 402 PIERCE BUILDING

The ARTHUR WILSON STUDIO of SINGING

(Workshop of the Studio Singers)

HARRY DELMORE, Colored Tenor

Recital, Jordan Hall, October 27, 1932.

Boston Transcript, October 28, 1932. "The favorable impression which Mr. Harry Delmore made at his recital in Jordan Hall last evening was based upon fundamental abilities, the possession of which should enable the singer to achieve with due diligence a rank of importance among the accomplished musicians of his race."

908 BEACON STREET, BOSTON — Kenmore 5939

---

44 CHURCH STREET **Longy School of Music** CAMBRIDGE, MASS.

Announces the appointment to the Faculty of

BERNARD ZIGHERA

(Member of the Boston Symphony Orchestra)

as Teacher of the Harp

For information apply to Secretary — Telephone: UNIversity 0956

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO — COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST — EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET — 'Phone Commonwealth 5069

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LASALLE WHITWELL

MATHEMATICAL HARMONY — ACCELERATION OF REFLEXES

MATHEMATICAL COMPOSITION — ANALYSIS OF TECHNIQUE

MATHEMATICAL COUNTERPOINT — DETERMINATION OF ABILITY

WELLESLEY 1200

LAMBERT MURPHY
TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN
BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street Telephone Circle 9291
For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH
SOPRANO TEACHER OF SINGING
Special attention given to diction and interpretation
Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING
Prepares for Oratorio, Church, Opera and Concert
1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street
Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching
Guest tickets $3.00 Phone LAFayette 7444

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE Room 406
Kenmore 9415

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building Copley Square
Telephone Capitol 6745

LA ENCANTADORA
A New Tango for Piano by
CHARLES REPPER
Brashear Music Co., Trinity Court, Boston

BESSIE POOLE
PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio Latest Equipment
162 Boylston Street, 24 Steinert Hall
Hancock 0389

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

SYMPHONY HALL BOSTON

Monday Evening, March 13, at 8.15

Fifth Concert of the

MONDAY SERIES

BY

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

SOLOIST

CARMELA IPPOLITO

Violin

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND
SEASON
1932–1933

PROGRAMME

(TUESDAY)

SYMPHONY HALL

Sunday Afternoon, April 2, at 3.30

ROLAND HAYES

PROGRAMME

I

"Lungi dal Caro Bene" .....Antonio Secchi (1761–1833)
"Gesellenreise" .....Mozart (Composed in Vienna, March 26, 1785)
'Per Pieta Non Ricercate," Concert Aria ..... Mozart

II

"Es Träumte Mir" .....Brahms
"Am Sonntag Morgen" .....Brahms
"Die Kränze" .....Brahms
"Auch Kleine Dinge" .....Hugo Wolf
"Benedeit Die Sel'ge Mutter" .....Hugo Wolf

III

"Nocturne" .....Franck
"Colloque Sentimentale" .....Debussy
"Je Garde une Medaille d'elle" .....Lili Boulanger
"My Little Pool" .....Slonimsky
"Phantoms" .....Griffes
"Requiem" .....J. E. Morhardt, Jr.

IV

Negro Spirituals

"Great Day"
"We Will Break Bread Together"
"Somebody's Knockin' "
"Poor Pilgrim"
"You Got to Die"

Sunday Afternoon, April 9, at 3.30

Returning After 3 Years Absence

JOSEF HOFMANN

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

TUESDAY AFTERNOON, MARCH 28, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

Champion of the New

Mr. Paur's use of his foot, as well as his bâton, in conducting the Boston Symphony Orchestra, was the cause of much good-natured fooling. Even the musical critic of the *Journal* joined in the fun and wrote this pleasant bit of nonsense:

"Mr. Paur would certainly be horrified if he knew that his habit disturbed anyone prepared to admire him. The habit, if unconscious, is probably confirmed. Now what shall be done? . . . Why should not Mr. Paur be presented with a pair of thick fur boots with felt soles? With them might be given a subscription list of 'patrons and patronesses of music'; and the list might be headed with the motto, 'Suaviter in modo,' or 'Do good by stealth.' Rubber boots are cheaper; but they would chafe the conductor in his more impassioned moments; they yield an unsavory smell; they have a cold, wet noise of their own, even when they are perfectly dry."

Yet with all his intenseness and energy, Mr. Paur had the vision and the courage to present to his audience some of the more modern music. Under his hand, even the fourth symphony of the once unpopular Brahms brought plaudits from the critics. To Mr. Paur goes the credit for making audiences recognize and appreciate the new.

★ ★ ★

If you will read our publication, "Wills and Trusts," you will understand the benefits and safeguards of letting Old Colony Trust Company serve you as Executor and Trustee.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Santromá, J.

Celesta.

Fiedler, A.

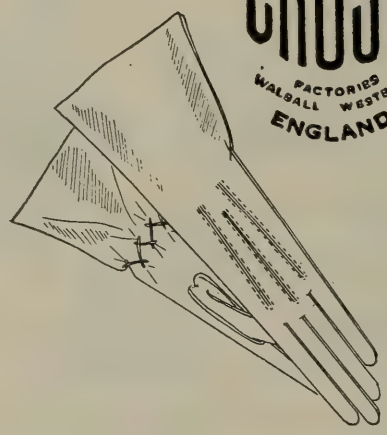
Librarian.

Rogers, L. J.

Chandler & Co.

Famous for Style and Quality for Over a Century

We carry exclusively in Boston gloves, bags, luggage and novelties by Mark Cross. The new season brings a thrilling collection of smart accessories and correct, useful novelties.

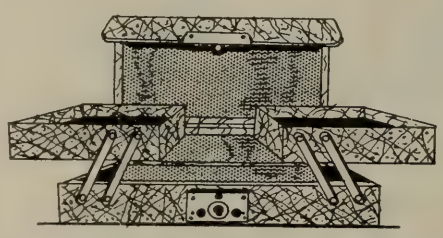


Mark Cross **$3.50**

Doeskin Gloves

at Chandler & Co.

The perfect glove for town and country. Mark Cross gloves, as any smart woman can tell you are the ultimate in doeskins, supple, velvety soft, exquisitely fashioned and washable.

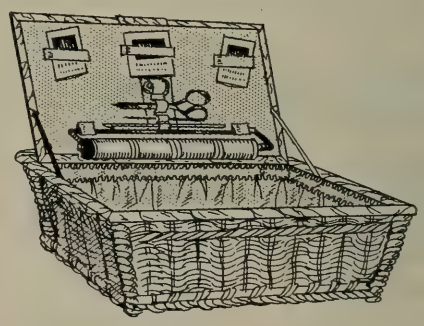


Mark Cross **$5**

Jewel Case

at Chandler & Co.

A gem of convenience is this distinctive jewel case with its divided compartments for different types of jewelry.

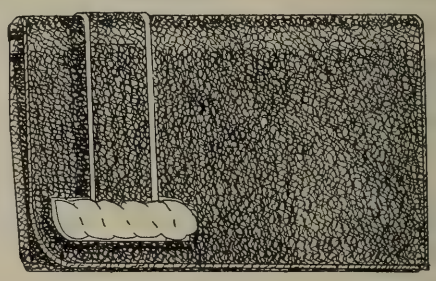


Mark Cross **$10**

Sewing Basket

at Chandler & Co.

Capacious wicker basket with cover in contrasting Morocco leather—completely fitted, with ample room for sewing materials. Beautifully satin lined.



Mark Cross **$7.50**

Town Bag

at Chandler & Co.

Typically Mark Cross in its air of distinction and quality is this bag of softest leather accented with a stunning white ornament and white piping.

STREET FLOOR

Fifth Programme

TUESDAY AFTERNOON, MARCH 28

at 3.00

Mendelssohn . Overture, "The Hebrides" ("Fingal's Cave") Op. 26

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Strauss . . . "Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzsche)

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN. City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SECOND CONCERT OVERTURE "THE HEBRIDES," OR "FINGAL'S CAVE"* OP. 26 . . . . . FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn saw Staffa and Fingal's Cave on August 7, 1829. He at once determined to picture the scenes in music. He wrote to his sister on that day: "That you may understand how extraordinarily the Hebrides affected me, the following came into my mind"; and he then noted down twenty-one measures in alla breve, which coincide for the first ten and a half measures with the later measures in 4-4. (It was at the time that he wrote the beginning of the so-called "Scotch" symphony. He worked on the overture early in September 1829, at Coed Du a country seat near Chester; later at London; but the bulk of composition was at Rome from the fall to December 16, 1830, when he dedicated the work to Franz Hauser, so certain biographers tell us; but W. A. Lampadius quotes a letter written by Mendelssohn on November 16, 1830 in which he says he has completed the overture; also a letter dated December 20: " 'The Hebrides' is done at last and is a curious thing."† Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831–32,

*This is the complete title as originally given to the overture by the composer.

†He had written to his father from Rome on December 10, 1830, that as a present to him for his birthday he thought he would finish his old overture, "The Solitary Island."

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.

359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

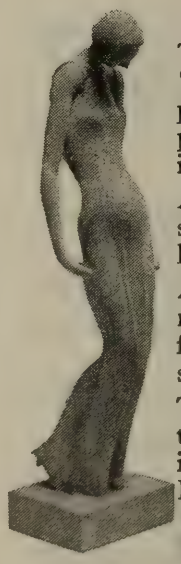
tells how Mendelssohn brought to him the sketched score. "He told me how the thing came to him in its full form and color when he saw Fingal's Cave; he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a pianoforte in the room; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the pianoforte for a moment; when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years." Hiller was mistaken about the place and time of completion.

Mendelssohn took the score to Paris. He wrote (January 12, 1832) that he did not produce it then, because it was not "quite right": "The middle portion in E (forte) is too stupid, and the whole workingout smells more of counterpoint than of train-oil, sea-gulls, and salt fish, and must be altered."

The overture was first performed on May 14, 1832, from manuscript, in London, at the sixth concert of the Philharmonic Society at Covent Garden. Thomas Attwood conducted. The composer wrote: "It went splendidly, and sounded so droll amongst all the Rossini things."* The *Athenæum* said that the overture as descrip-

*S. S. Stratton says that Mendelssohn gave the original score to Moscheles; that "some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn" by S. S. Stratton (p. 204) (London, 1901) and Mendelssohn's Letters to I. and C. Moscheles (pp. 76, 83) (Boston, 1888).

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

Boston
Templaplace
Eleven

Imitation is
the sincerest
of flattery

tive music was a failure. George Hogarth wrote in his history of the Philharmonic Society (1862): "It at once created a great sensation—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture*; and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and found the key of B minor well suited to the purpose.

The overture has borne various titles. When it was first performed in London it was called "The Isles of Fingal"; later at Berlin (January 10, 1833) and Leipsic (February 13, 1834), "Overture, 'The Hebrides' ('The Isle of Fingal')." At a Gewandhaus

Annuities Explained

Send for this New Booklet

"Equitable Life Annuities" describes in simple language the different kinds of annuities issued by The Equitable. Examples are included which indicate how these various forms of guaranteed life income meet the needs of men and women in all walks of life. Booklet free on request.

THE EQUITABLE

LIFE ASSURANCE SOCIETY OF THE UNITED STATES

Thomas I. Parkinson, President

TO THE EQUITABLE, 393 7th Ave., New York City

Please send me booklet describing Equitable Life Annuities.

Name..... A-68

Address..... Age.....

PLATINUM · BEIGE · PARCHMENT · WALNUT

TAN · LIGHT NUTRIA · AND NUTRIA

are the new Spring shades you'll find in
our Lapin Jackets. Fur Shop, sixth floor.

$29.50

R. H. STEARNS COMPANY

(Leipsic) concert on December 4, 1834, it was called "Ossian in Fingal's Cave."

The first performance in Germany was at Berlin on January 10, 1833, at the third of the concerts given by Mendelssohn for the Orchestra's Widows' Fund.

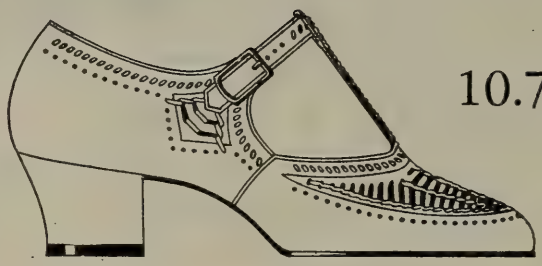
The first performance by the Paris Conservatory Orchestra was on February 20, 1842.

The first performance in the United States was at New York by the Philharmonic Society, November 16, 1844.

The overture was performed in Boston at a concert of the Boston Academy of Music on February 22, 1845. When it was played at a concert on March 15, of that year, the programme contained this explanatory note: "This piece seems to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it." The annotator was a cautious person.

Chiefly on account of this overture Wagner characterized Mendelssohn as a *"feinsinniger Landschaftsmaler,"* an exquisite landscape painter. (See "La Musique dans la Nature" by H. Lavoix, the younger (Paris, 1873); also "Les Musiciens paysagistes" by Jules Carlez (Caen, 1870); and for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.)

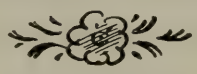
The orchestral parts were published in May, 1834. The score, published in April, 1835, calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.



10.75

The Swiss Sandal

. . . One of the most popular shoes for Spring and Summer at Thayer McNeil's. White, beige, black, brown or blue.



THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

The form is that of the regular overture. The first theme enters at the beginning and is given to violas, violoncellos, and bassoons (B minor); the second theme enters in D major (clarinets, bassoons, and violoncellos). The conclusion theme is practically a rhythmic variation of the first. It enters fortissimo for full orchestra, D major, and leads to a fanfare for horns and trumpets which ends the first part. The working-out section begins pianissimo with the first theme for violas, violoncellos, and double-basses against tremulous harmonies for violins. Each phrase is answered by a call from wind instruments. This call soon resembles part of the first theme. William Foster Apthorp wrote: "The effect of the fragments of the theme in the lower register of the strings against the tremulous accompaniment of the violins—all kept in a mysterious pianissimo—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of '*grande paysagiste*' that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music. There is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud

Reliability in Furs

The quality of Lamson & Hubbard Furs has been standard for three generations . . . it is assured by a system of selection and inspection by experts recognized by the entire Fur Industry as outstanding in their knowledge and integrity.

Lamson and Hubbard

304 Boylston at Arlington Streets

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

and soft, staccato and legato, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream, and the winds whistle, smell the salt seaweed on the rocks."

The third part of the overture is somewhat shortened from the first. Soon after the second theme it leads to a short coda.

Symphony No. 3, in F major, Op. 90 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one Wüllner's Subscription Concerts.

FUR SALE

. . . Final Clearance . . .

The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passion-

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

ately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.
PAINTING & DECORATIVE FINISHES
655 BEACON STREET ▼ BOSTON, MASS.
AT KENMORE STATION TELEPHONE KENMORE 8465

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), OP. 30 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897.

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and com-

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon 11.30 to 3 | Afternoon Tea 3.30 to 5.30 | Dinner 5.30 to 8

mentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra,

*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's
Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

BOUND COPIES of the
Boston Symphony
Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing
SYMPHONY HALL
PRICE $6.00

SYMPHONY HALL

TUESDAY AFTERNOON, APRIL 18, 1933, at 3.00 o'clock

SIXTH AND LAST CONCERT

OF THIS SERIES

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

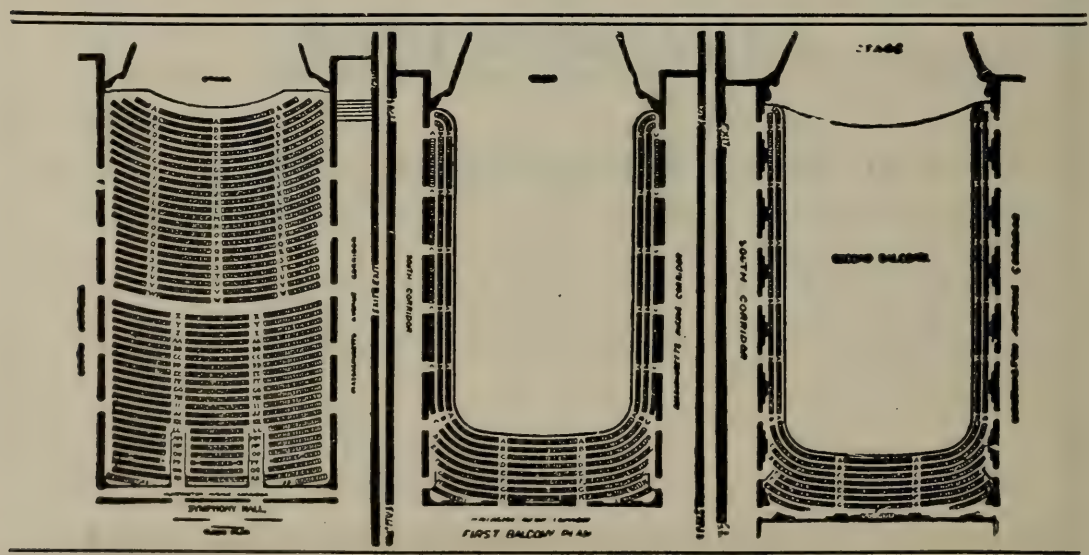
" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.' " . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zara-



thustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

build up
your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept!—
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe,—
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

SAMUEL ENDICOTT
DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING
Studio: 402 PIERCE BUILDING

The ARTHUR WILSON STUDIO of SINGING

THE SINGERS — WBZ — TUESDAYS — 8.45

HARRY DELMORE, Colored Tenor

Recital, Jordan Hall, October 27, 1932.

Boston Transcript, October 28, 1932. "Mr. Delmore disclosed what is the essential asset of every outstanding singer—a voice of excellent range and pleasing timbre. He sang in high or low register with ease. His soft tones were steady; his loud tones of impressive volume, yet full-bodied and free from harshness. *In the matter of vocal technique, he revealed an admirable skill.*"

908 BEACON STREET, BOSTON — Kenmore 5939

---

44 CHURCH STREET **Longy School of Music** CAMBRIDGE, MASS.

GASTON ELCUS

(Member of the Boston Symphony Orchestra)
on the Faculty as
TEACHER OF THE VIOLIN

For Information apply to the Secretary. Telephone UNIversity 0956

Catalogue upon Request

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO — COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST — EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET — 'Phone Commonwealth 5069

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte — Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE — Telephone KEN. 1164

LASALLE WHITWELL

MATHEMATICAL HARMONY
MATHEMATICAL COMPOSITION
MATHEMATICAL COUNTERPOINT

ACCELERATION OF REFLEXES
ANALYSIS OF TECHNIQUE
DETERMINATION OF ABILITY

WELLESLEY 1200 — PAYMENTS OPTIONAL

LAMBERT MURPHY
TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN
BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street Telephone Circle 9291
For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH
SOPRANO TEACHER OF SINGING
Special attention given to diction and interpretation
Telephone LAF. 3930 Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING
Prepares for Oratorio, Church, Opera and Concert
1564 COMMONWEALTH AVENUE Tel. Asp. 0846

At the Studio of **RICHARD PLATT,** 16 Lime Street
Analytical & Interpretative Piano Classes: Solo Playing, and the Direct Approach in Teaching
Guest tickets $3.00 Phone LAFayette 7444

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE Room 406
Kenmore 9415

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze Tel. Ken. 6123

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building Copley Square
Telephone Capitol 6745

LA ENCANTADORA
A New Tango for Piano by
CHARLES REPPER
Brashear Music Co., Trinity Court, Boston

BESSIE POOLE
PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio Latest Equipment
162 Boylston Street, 24 Steinert Hall
Phone Hancock 0389

You may never again be able to buy a

STEINWAY GRAND PIANO

at so low a price

A PRICE of $1225 for a Steinway Grand piano seems almost unbelievable.

For the Steinway is made largely by hand. It is fashioned by workmen who have devoted their entire lives to their craft. It is made of materials which can be obtained only at a premium. It is more than five years in the building.

The result is an instrument which, in the realm of music, can be compared only with the very finest of the early eighteenth century Italian violins. And yet, at this new price of $1225, it costs you less than innumerable merely ordinary purchases . . . a motor car . . . a moderately fine oriental rug . . . a single objet d'art.

The number of pianos available at this price is, naturally, somewhat limited. We respectfully urge your early consideration.

A new Steinway Upright piano can be bought for a total as low as **$875**

A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON

SYMPHONY HALL BOSTON

Monday Evening, April 3, at 8.15

Sixth and Last Concert of the

MONDAY SERIES

BY

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

W. H. BRENNAN, *Manager* G. E. JUDD, *Assistant Manager*

BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SECOND SEASON

1932–1933

PROGRAMME

(TUESDAY)

F

SYMPHONY HALL

Pension Fund Concert

Sunday Afternoon, April 30, at 3.30

(Closing concert of the Brahms Festival and of the Boston Symphony season)

BRAHMS'
"A GERMAN REQUIEM"

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Assisted by

HARVARD GLEE CLUB
Dr. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

Jeannette Vreeland
Soprano

David Blair McClosky
Baritone

Seats now at box office, $2.50, $2, $1.50, $1 (no tax)

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Commonwealth 1492

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-SECOND SEASON, 1932–1933

Programme

TUESDAY AFTERNOON, APRIL 18, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1933, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, Inc.

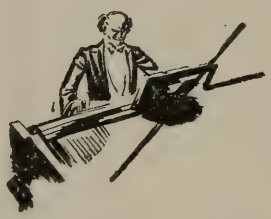
BENTLEY W. WARREN . . . . . President
HENRY B. SAWYER . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

HENRY B. CABOT
ERNEST B. DANE
N. PENROSE HALLOWELL
M. A. DE WOLFE HOWE
FREDERICK E. LOWELL
ARTHUR LYMAN
WILLIAM PHILLIPS
EDWARD M. PICKMAN
HENRY B. SAWYER
BENTLEY W. WARREN

W. H. BRENNAN, Manager
G. E. JUDD, Assistant Manager

THE EXCESSIVE is Subdued

FROM Gericke's own words it will be seen that the many music lovers of Boston were not the only ones who hailed his return with joy. "When I returned," wrote Gericke, "I had the indescribable satisfaction of being received—so to speak—with open arms by the public and the Orchestra, and I put my heart and soul again into my old work . . . it did not take long until we understood each other and until the Orchestra gave me great pleasure with their performances. . . ." In his second term he was the same Gericke of old, insisting on the utmost in excellence from every man under him. There still remains the amusing story of a tuba player who after Gericke's coming returned to New York, giving as a reason for his resignation that he would have perished of lung trouble if he had remained. Every time he took a full breath Mr. Gericke eyed him, and put forth "That repressive left hand." There were other tales from which it may be inferred that this master conductor still waged, as keenly as ever, his battle to subdue the excessive.



★ ★ ★

The Living Trust is essentially a personal arrangement. Perhaps no two are alike;—there is no standard form. Your own circumstances and preferences and the purposes you wish to accomplish will decide the form your Trust will take. Discuss the matter fully with an officer of this Company before you have your lawyer set up your Living Trust.

OLD COLONY
TRUST COMPANY

17 COURT STREET, BOSTON

Affiliated with The FIRST NATIONAL BANK *of* BOSTON

Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Santomá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

Chandler & Co.

Famous for quality and style for over a Century

"Rouge et Noir"

with Schiaparelli's
grand square shoulders

19.75

Checks, Paris-endorsed by Mainbocher, appeal to feminine hearts and make a grand beginning for a Spring costume. Double-breasted closing, small collar and tucked sleeves indicate the new silhouette! Add a black hat, black bag, and gloves one day . . . the next, indulge in a bright scarlet fez . . . and some other time top the black-and-white-and-red rough crepe dress with a pure white hat! **For Misses—Fifth Floor**

Sixth Programme

TUESDAY AFTERNOON, APRIL 18

at 3.00

Debussy . . . . . Two Nocturnes
a. "Clouds."
b. "Festivals."

Ravel . . . . . "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces
I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet.
(Hop o' my Thumb.)
III. Laideronnette, Impératrice des Pagodes.
(Laideronette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Stravinsky . . . . . Suite from the Ballet, "Petrouchka"
Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders.
Piano: JESÚS MARÍA SANROMÁ

Sibelius . . . . . Symphony No. 2, in D major, Op. 43
I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

STEINWAY PIANO

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a

DITSON PUBLICATIONS

Aids of Practical Value to Appreciation

TALKS ABOUT BEETHOVEN'S SYMPHONIES . . 2.50
By Theodore Thomas and Frederick Stock

SYMPHONY SINCE BEETHOVEN 1.00
By Felix Weingartner

ART-SONG IN AMERICA 3.00
By William Treat Upton

EARLY ENGLISH CLASSICS 1.00
Edited and Revised by George Pratt Maxim

PROJECT LESSONS IN ORCHESTRATION . . . 1.50
By Arthur E. Heacox

ESSENTIALS IN CONDUCTING 1.75
By Karl W. Gehrkens

OLIVER DITSON COMPANY, Inc.
359 Boylston Street Boston, Mass.

JORDAN MARSH COMPANY

Have you become acquainted with

Fashion Center?

Created to help you keep abreast of the new trends. Fashion shows. Demonstrations on beauty culture. Lectures on contract. Fashions for the home. These are only a few of the activities you will enjoy attending from time to time. Events are scheduled and announced in advance in the newspapers.

FASHION CENTER
SIXTH FLOOR
MAIN STORE

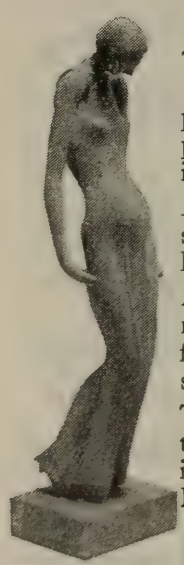
concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925; in 1926, 1928 and 1932.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow

The "GIVE and TAKE" of
Elizabeth Arden's New Treatment
THE ARDENA BATH



The Ardena Bath is a delightful, restful game of "give and take." It takes from you all those extra pounds and inches that are mere excess baggage, the pains and aches that come from accumulated poisons in your system, fatigue and nerve strain.

And what does it *give* you in their place? Satisfying slenderness . . . the perfect proportions you've been longing for all your life! A renewal of vitality!

A course of treatments will eliminate permanently as much as twenty pounds, if need be. Or, if you prefer, your weight will be redistributed to achieve symmetrical proportions.

The Ardena Bath Treatments are so much in demand that appointments should be made at least two days in advance if possible. For an appointment phone Kenmore 4784.

ELIZABETH ARDEN
24 NEWBURY STREET, BOSTON
NEW YORK PARIS LONDON BERLIN ROME

This is the label
That stands for
Quality!

and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages,' for distant clouds that are apparently conducted by an invisible shepherd."

I never earned more than $2,000 a year *and now I'm going to Europe!*

"All my life I've kept my nose to the grindstone. My knowledge of foreign lands comes only from books, lectures, magazines and from talking with my more fortunate sister and brother neighbors.

"And now *I'm* going to Europe.

"Nothing can stop me—

"Money?

"Oh, that's all settled and guaranteed by one of the strongest and most conservative financial institutions in the world. For a good many years I have been setting aside small amounts through a plan offered by The Equitable Life Assurance Society of the United States, and now it is commencing to pay me the income it promised."

The details are yours for the asking. Why not get the facts so that you, too, can make your plans for the future? A coupon is attached. Sign, clip and mail. Do it now before you forget it!

THE EQUITABLE LIFE ASSURANCE SOCIETY OF THE U. S.
393 Seventh Avenue, New York, N. Y.

Please send me without obligation a copy of your booklet "ANNUITIES DESCRIBED" by R. O. Walter of Boston.

Name..... Age.....

Address.....

.....

Photo by Joel Feder

This is one of our new

HIGH HATS

A smart, head held high above the shoulders, and crowned with a high hat expresses a new spirit of optimism and courage. Let us show you our wearable versions of this new fashion. Sixth floor. Millinery Salon.

R. H. STEARNS CO.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of

$10.75

The "Garbo" Tie

A different 4-eyelet model in black, brown, blue, gray or beige kid.

THAYER McNEIL

47 Temple Place
Coolidge Corner

414 Boylston Street
Wellesley Square

our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

IF IT'S FURS,
OR FUR STORAGE

Where in all New England is there a name that means as much as ours?

Lamson and Hubbard

304 Boylston at Arlington Streets

phone, KENmore 5350

QUALITY FOR QUALITY—NOBODY UNDERSELLS LAMSON & HUBBARD

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "Laideronnette, Empress of the Pagodes." The French give

*Mother Goose in English does not tell fairy tales.—Ed.

Printing is an Investment

Designed to accomplish some definite purpose whether that be to stimulate sales or to build prestige. Its value to you lies not in what it costs, but in what it accomplishes, and the results it attains.

GEO. H. ELLIS CO. (INC.)

Printers of Reputation Since 1873

272 CONGRESS STREET, BOSTON, MASS.

the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, —the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

HOTELS OF DISTINCTION

The PLAZA

Ideally located on Fifth Avenue at Central Park. The Plaza offers the highest standards of hospitality and cuisine. Near business, transportation, theatres, and shops, yet away from the noise of the city.

FRED STERRY, *President*
JOHN D. OWEN, *Manager*

COPLEY-PLAZA

Recognized as one of the finest hotels in the world, richly furnished and modern in every respect . . . located in historic Copley Square, probably the most accessible and attractive spot in Boston. Rooms $4 up.

ARTHUR L. RACE
Managing Director

SYMPHONY

BRAHMS

COMMEMORATING THE CENTENA

BOSTON SYMPH

Dr. SERGE

ASSI

HARVARD
CH

Dr. ARCHIB
G. WALLA

OSSIP G

JEANNE

DAVID B

RICHARD BURG
Violin

ROBERT GUNDERSE
VICTOR
JESÚS M

ORCHESTRAL PROGRAMME

WEDNESDAY EVENING, APRIL 26, at 8.15

Variations on a Theme by Haydn
Concerto for Violin and Violoncello with Orchestra

Symphony No. 4 in E minor

Soloists { RICHARD BURGIN / JEAN BEDETTI

MUSIC IN OTHER FORMS

THURSDAY AFTERNOON, APRIL 27, 2.30

Quintet for Clarinet and Strings in B minor
Songs with Pianoforte (Jeannette Vreeland)
Liebeslieder Waltzes (Mixed Chorus)
Quartet for Piano and Strings in G minor

In Sanders Theatre, Cambridge, on Thursday Evening, April 27, at 8, the following orchestral programme will be played:

ACADEMIC FESTIVAL OVERTURE
CONCERTO FOR VIOLIN AND 'CELLO
SYMPHONY NO. 2

CHOR

SUNDAY AFTE

A GER
Chor

Soloists

.L, BOSTON

FESTIVAL

THE BIRTH OF JOHANNES BRAHMS

NY ORCHESTRA

SSEVITZKY

r

THE

RADCLIFFE

SES

DAVISON and

ODWORTH

's

WITSCH

REELAND

icCLOSKY

JEAN BEDETTI
Violoncello

JEAN LEFRANC, Viola

HEK, Clarinet

ROMÁ, Piano

GRAMME

, APRIL 30, at 3.30

EQUIEM

rchestra

E VREELAND

AIR MCCLOSKY

ORCHESTRAL PROGRAMME

FRIDAY AFTERNOON, APRIL 28, at 2.30

Tragic Overture

Pianoforte Concerto in D minor, No. 1

Symphony in D major, No. 2

Soloist: OSSIP GABRILOWITSCH

ORCHESTRAL PROGRAMME

SATURDAY EVENING, APRIL 29, at 8.15

Academic Festival Overture

Pianoforte Concerto in B-flat, No. 2

Symphony in C minor, No. 1

Soloist: OSSIP GABRILOWITSCH

The concerts on Wednesday Evening, April 26, and Thursday Afternoon, April 27, will be by invitation and open to subscribers only.

The concerts on April 28 and 29, and in Cambridge on April 27, are in the regular subscription series.

The final concert, on April 30, will be given for the benefit of the orchestra's PENSION FUND.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

FUR SALE
. . . Final Clearance . . .
The remainder of our entire stock of mink, caracul and sport coats at great sacrifice.
Most of them below cost for immediate disposal.

Now showing a beautiful collection of capes and scarfs for coming Spring

W. V. SLOCUM
Furrier -:- Designer
647 BOYLSTON STREET
BOSTON, MASS.

Orchestral Suite from "Pétrouchka"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet,* Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinsky, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh" and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and

*"The Châtelet, the home of 'Michael Strogoff,' a retail shop of cheap emotions, the paradise of concierges, was well-nigh shaken to its foundations by the tornado of what was to be the first Russian season in Paris. The stage hands, gruff as they only can be in Paris, the administration, pedantic and stagnant, regarded us all as lunatics. *'Ces Russes, oh, là là, tous un peu maboule.'*"—Mme. Karsavina in her "Theatre Street."

"It took some years for the suppers at Larne's to come into fashion. Their best period was between 1908 and 1912. Leaving the Châtelet, all the swells of the Grande Saison de Paris met in the rue Royale. In the corner reserved for the Ballet Russe, where Diaghilev and Nijinsky devoured beefsteaks a la Chateubriand, while Reynaldo Hahn and Jean Cocteau told amusing anecdotes, Marcel Proust, seated a little away, at an isolated table, wrote letters, mobilized the waiters, and enjoyed a chocolate bavaroise."—Gabriel Astruc in "Le Pavilion des Fantômes" (Paris, 1929).

THE RUSSIAN BEAR

ELEVEN NEWBURY STREET

Luncheon Tea Dinner

MUSIC DURING DINNER

TELEPHONE CIRcle 8017

again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

During the concert we will wash your car and vacuum the interior for $1.50. There is no parking charge with this service at the **UPTOWN GARAGE** 10 *Gainsboro Street.*

LOOK FOR OUR UNIFORMED DRIVERS AT THE DOOR

EDWARD K. PERRY CO.

PAINTING & DECORATIVE FINISHES

655 BEACON STREET ▼ BOSTON, MASS.

AT KENMORE STATION TELEPHONE KENMORE 8465

of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's 'Kitezh.'*

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the

*"The Battle of Kerjenetz" from "The Legend of the Invisible City of Kitezh and the Virgin Fevronia," was played in Boston by the Boston Symphony Orchestra on October 30, 1925. The Prelude: Hymn to Nature; Bridal Procession, and the invasion of the Tartars, on March 4, 1927.

charles rennard hector

musical director • •

yankee net work—C. B. S.—station WNAC

The ENGLISH TEA ROOM

31 NEWBURY STREET

(Formerly 160 Tremont Street)

Luncheon 11.30 to 3 | Afternoon Tea 3.30 to 5.30 | Dinner 5.30 to 8

corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Pierre Monteux, conductor, on November 26, 1920.

* * *

"'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the

The Gingerbread Tea Room

Ownership Management is now at
The Eliot Colonial Room
370 Commonwealth Ave., cor. Massachusetts
Next Harvard Club
LUNCHEON .·. DINNER

MONEY for OLD JEWELRY
MISS HOWLAND, for many years Diamond Buyer for Bigelow KENNARD & Co., and a highly trained EXPERT, will sell or remodel client's jewelry
For Conference Tel. COMMONWEALTH 4500
Studio { MYLES STANDISH HOTEL
BAY STATE ROAD & BEACON ST.

human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the stage. In the score of 'Pétrouchka,' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely machinistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvelously deeply by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ, tintype, popcorn, fortune-teller flavor."—Paul Rosenfeld, in "Musical Portraits" (New York, 1920).

* * *

When "Pétrouchka" was revived by Bronislava Najinska at the Théâtre des Champs-Élysées, Paris, on November 30, 1930, André Levinson, reviewing the performance, regretted the departure from Fokine's choreography. Bénois, the author of the scenario was responsible for the changes and for some of the new settings. The three chief puppets no longer were in agitation on their iron feet. The old steps, the old gestures and grimaces regulated by Fokine,

Reduced Incomes Require Adjusted Expenditures

Budget Conferences by Appointment

S. AGNES DONHAM

Specialist in Income Management

87 BEACON STREET - BOSTON

RUSSIAN RESTAURANT

JAR-PTIZA, INC.

38 FAIRFIELD STREET, Corner of Newbury

Luncheon Tea Dinner

MUSIC THURSDAY NIGHTS

Telephone Circle 6404

were no more seen. The ballet mistress danced well enough, but with too many entrechats and figures which were out of keeping with the stiff and barren movements of a puppet. Hardly anything remained of Pétrouchka's mute monologue and the Moor no longer flat on his belly adored a coconut. The famous entrance of the ballerina, the solo with trumpet, had became a *pas de deux*.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

Boston University
College of Music
JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
FOUR-YEAR COURSE

Music Supervisor's Certificate
TWO-YEAR COURSE

For information address
THE REGISTRAR
178 NEWBURY ST., BOSTON

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing
SYMPHONY HALL
PRICE $6.00

List of Works Performed at these Concerts during the Season of 1932-1933

J. S. Bach
Brandenburg Concerto No. 2 in F major
(Solo violin: Richard Burgin; Flute: Georges Laurent; Oboe: Fernand Gillet; Trumpet: Georges Mager) — I. November 22

Beethoven
Symphony No. 7 in A major, Op. 92 — I. November 22

Berlioz
Symphonie Fantastique in C major, No. 1, Op. 14 A — III. February 7

Brahms
Symphony No. 3 in F major, Op. 90 — V. March 28

Debussy
Two Nocturnes
a. "Clouds"
b. "Festivals" — VI. April 18

Handel
Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10 — II. January 3

Haydn
Symphony in G major, "The Surprise" (B. & H. No. 6) — I. November 22

Liszt
Pianoforte Concerto in E-flat, No. 1
Soloist: Jesús María Sanromá — IV. March 7

Mendelssohn
Overture, "The Hebrides" ("Fingal's Cave") Op. 26 — V. March 28

Mozart
Symphony in G minor (Koechel No. 550) — II. January 3

Ravel
"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces — VI. April 18

Schubert
Symphony in C major, No. 7 — II. January 3

Schumann
Symphony in B-flat, No. 1, Opus 38 — IV. March 7

Sibelius
Symphony No. 2 in D major — VI. April 18

Strauss
"Also Sprach Zarathustra," Tone Poem, Op. 30
(Freely after Friedrich Nietzsche) — V. March 28

Stravinsky
Suite from Ballet, "Petrouchka"
Piano: Jesús María Sanromá — VI. April 18

Tchaikovsky
Symphony No. 4 in F minor, Op. 36 — IV. March 7

Wagner
Prelude and Love-death from "Tristan und Isolde" — III. February 7
Overture to "Der Fliegende Holländer" — III. February 7

NOTHING NEW UNDER THE SUN?

Yes, under the glorious sun of Maine, Students of the Fine Arts may pursue their studies directed by Artist-teachers and be refreshed by an ideal vacation.

Are you satisfied with your present knowledge and skill?

Do you wish to grow and develop in your Art?

The McMillan Vacation School of Fine Arts, George McMillan, Director, offers over a period of fourteen weeks—June 12 to September 16—the following advantages for study and recreation:

Private lessons in—

Piano
Violin
Cello
String Instruments
Voice
Harmony
Preparation in Repertoire
Student-Musicales
Artist-Concerts

Recreational Privileges—

Boating
Swimming
Fishing
Mountain Climbing
Sun Baths and Relaxation
Photography
Picnicking

Music classes in Elementary Theory
Art classes in Landscape Painting
Outdoor Sketching and Artistic Photography
Lectures on Technic, Interpretation and Teaching Material

Our vacation school is located on the largest of the Belgrade Lakes amidst hills, woods, and scenery of surpassing beauty.

It is our sincere desire to stimulate the enthusiasm of our students for their Art, to enlarge their knowledge and increase their skill, meanwhile providing a restful and happy vacation.

Students may enter at any time. Send for full descriptive catalogue.

THE MCMILLAN SCHOOL OF FINE ARTS

GEORGE MCMILLAN, *Teacher of Piano and Harmony,* DIRECTOR

Till May 15 address,
35 Orchard Place,
New Rochelle, N. Y.

Afterwards address,
Belgrade Lakes,
Maine.

Our winter session (21st consecutive season) extends over a period of thirty-three weeks—October 2nd to May 19th.

The School is located in a beautiful private residence-park within three miles of the New York City line.

Our services offered to talented students desiring sincere study of highest artistic standards.

SIX TUESDAY AFTERNOON CONCERTS

BY THE

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

This year's subscribers for the series of Six Tuesday Afternoon Concerts have an option until May 15th to retain their seats for the following season of 1933-1934. (Payment to be made by October 1.)

Renewal subscription cards for signature were mailed April 6, to all present season ticket holders.

Tuesday subscribers, who may be interested in the Friday Afternoon, Saturday Evening, or Monday Evening Series, are invited to inquire for particulars at the subscription office, Symphony Hall.

Address all communications to

W. H. BRENNAN, Manager
Symphony Hall, Boston

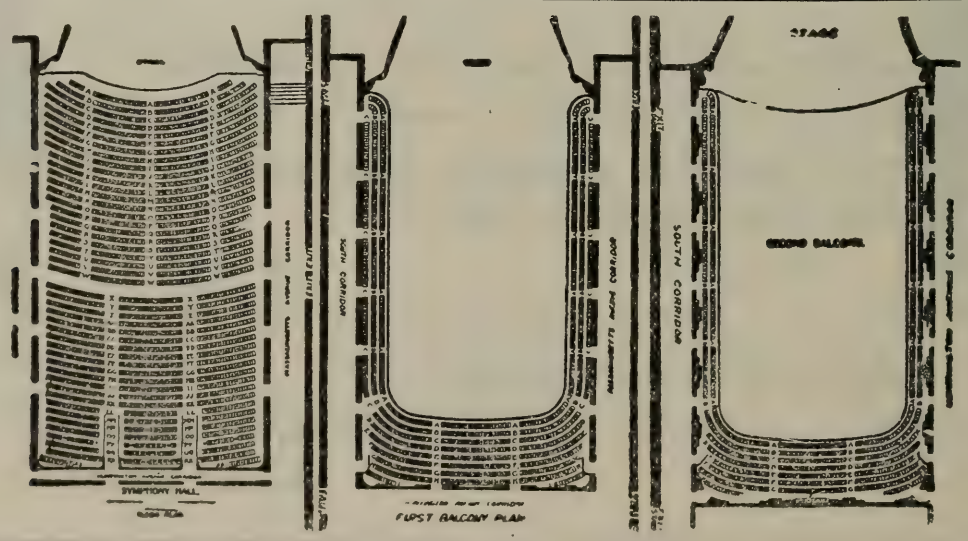
of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

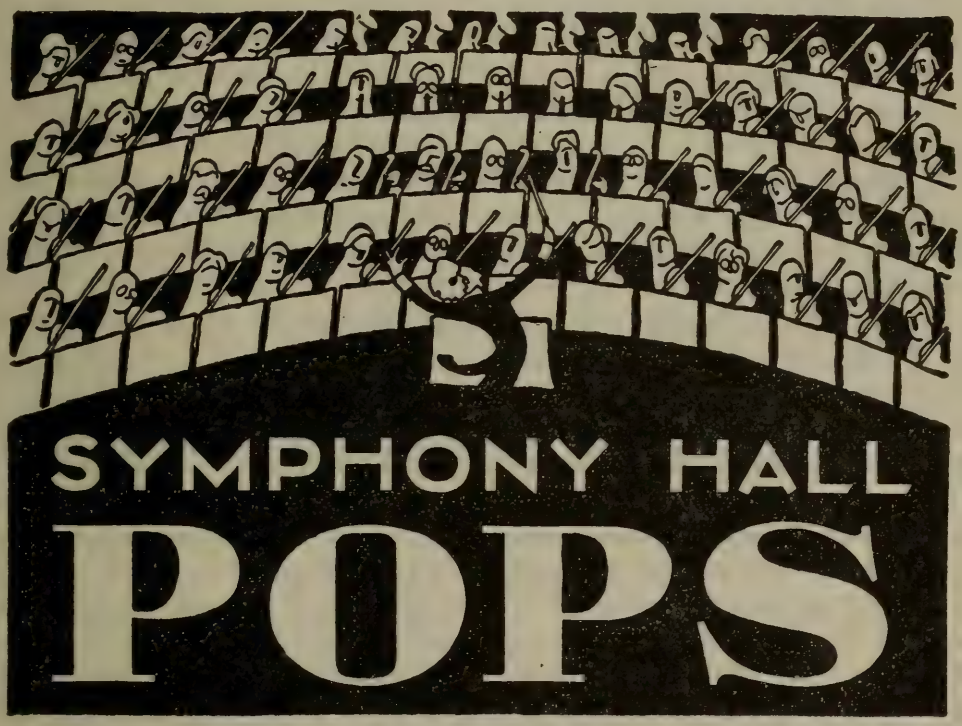
* * *

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several





OPENING NIGHT

48th Season

WEDNESDAY, MAY 3

ORCHESTRA OF 85
SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

POPULAR PROGRAMMES

REFRESHMENTS :: :: SMOKING

distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion to sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

build up
your name

advertise

representation in this programme will assist you!
at a nominal cost!

L. S. B. Jefferds, *adv. mgr.*
symphony hall. tel. commonwealth 1492

SAMUEL ENDICOTT
DICTION AND PRONUNCIATION FOR SINGERS, IN
FRENCH, ITALIAN, GERMAN AND RUSSIAN
SONG COACHING
Studio: 402 PIERCE BUILDING

THE ARTHUR WILSON SINGERS

WBZ—TUESDAYS—7.45

Ten Solo Voices, who, as individuals have made and are making their studies, and as a group are being rehearsed—in this Studio.

"One of the outstanding features of the afternoon."—*Boston Herald,* February 27, 1933.

Choral Festival Alliance, Boston Opera House, February 26, 1933.

In these days of essential economy in spending, Mr. Wilson offers lessons by a staff of assistants under his supervision at prices scaled to the needs of any desiring study.

The ARTHUR WILSON STUDIO of SINGING

908 BEACON STREET, BOSTON KENmore 5939

---

44 CHURCH STREET **Longy School of Music** CAMBRIDGE, MASS.

HENRI GIRARD
(Member of the Boston Symphony Orchestra)
on the Faculty of the School as
TEACHER OF THE DOUBLE-BASS

For Information apply to the Secretary. Telephone UNIversity 0956

Catalogue upon Request

Mrs. GERTRUDE DAVIS

TEACHER OF PIANO COACH REPERTOIRE

PROFESSIONAL PIANIST AND ACCOMPANIST EUROPEAN TRAINING

Studio: 110 ST. STEPHEN STREET 'Phone Commonwealth 5069

VINCENT V. HUBBARD

Assisted by Mrs. VINCENT V. HUBBARD

Successors to the late Arthur J. Hubbard

VOCAL STUDIO . . . . . 246 Huntington Avenue

JANE RUSSELL COLPITT

PIANIST AND TEACHER

Tobias Matthay Principles of Pianoforte Yorke-Trotter Principles of "Musicianship"

Announces removal of her Studio to "The Exeter," 88 Exeter Street

Telephone Ken. 1283

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

541 BOYLSTON STREET, COPLEY SQUARE Telephone KEN. 1164

LASALLE WHITWELL

MATHEMATICAL HARMONY
MATHEMATICAL COMPOSITION
MATHEMATICAL COUNTERPOINT
ACCELERATION OF REFLEXES
ANALYSIS OF TECHNIQUE
DETERMINATION OF ABILITY

WELLESLEY 1200 PAYMENT OPTIONAL

LAMBERT MURPHY
TENOR
In Boston on Tuesdays
STUDIO, 115 NEWBURY STREET
For appointments phone Center Newton 3777-J

ROYAL DADMUN
BARITONE
IN BOSTON WEDNESDAYS AND THURSDAYS
STUDIO, 129 Newbury Street — Telephone Circle 9291
For appointment write to above address or phone secretary —Jamaica 4947-W

ISABEL FRENCH
SOPRANO — TEACHER OF SINGING
Special attention given to diction and interpretation
Telephone LAF. 3930 — Studio: 112 Revere Street, Corner Charles

MADAME ISIDORA MARTINEZ
TEACHER OF SINGING
Prepares for Oratorio, Church, Opera and Concert
1564 COMMONWEALTH AVENUE — Tel. Asp. 0846

RICHARD PLATT
TEACHER OF THE PIANOFORTE
Will be at his studio, 16 LIME STREET, on WEDNESDAYS and THURSDAYS during the summer
Special rate for ten-week course — Phone: Lafayette 7444

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
206 COMMONWEALTH AVE., BOSTON
Commonwealth 8908

LUTHER O. EMERSON
BARITONE SOLOIST
TEACHER OF SINGING
30 HUNTINGTON AVENUE — Room 406
Kenmore 9415

ARTISS de VOLT
HARP SOLOIST AND TEACHER
Associated for 12 years with Alfred Holy in Boston and Vienna
STUDIO: 458 HUNTINGTON AVENUE
Telephone Highlands 1948

ROSALIND KEMPTON
VIOLIN TEACHER
SOLO AND ENSEMBLE WORK
262 COMMONWEALTH AVENUE, BOSTON
Creative work with children a specialty
Ear training, Solfege, Dalcroze — Tel. Ken. 6123

Mrs. Charles Adams White
TEACHER OF SINGING
509 Pierce Building — Copley Square
Telephone Capitol 6745

Just out!
for TWO PIANOS
"The Dancer in the Patio"
by CHARLES REPPER
Brashear Music Co., Trinity Court, Boston

BESSIE POOLE
PERMATONE RECORDING STUDIO
Recordings Made of Every Kind of Sound
Private Studio — Latest Equipment
162 Boylston Street, 24 Steinert Hall
Phone Hancock 0389

At the lowest price in 14 years, a

STEINWAY GRAND PIANO can now be had on amazingly easy terms

WHEN you give your child a Steinway piano, you have already led him well within the gates of the most adventurous world he will ever know . . . a world which will never disappoint or disillusion him . . . which, all his life, will offer an abiding and untroubled sanctuary. And if you have ever planned to own a Steinway, buy it now. *Not in fourteen years* has the price been so low as this new figure of $1225. And we do not anticipate that it will be so again within another generation. Nor can we promise that this price will be retained beyond our present supply of pianos . . . which, much as we regret it, is sharply limited.

A new Steinway Upright piano can be bought for a total as low as **$875**

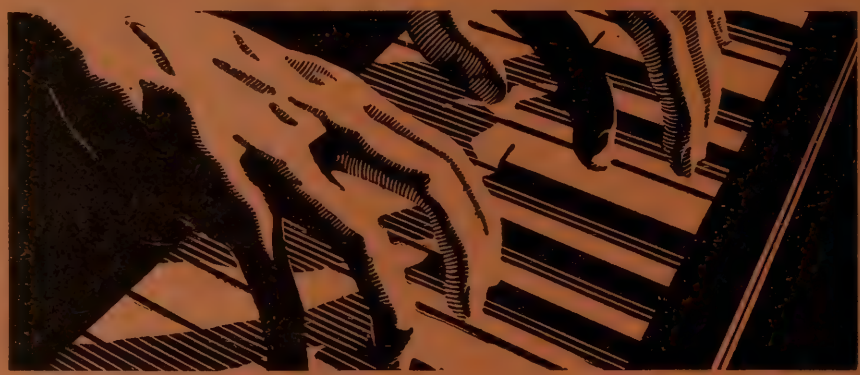
A new Steinway Baby Grand at **$1225 · 10% down** *balance in three years*

THE INSTRUMENT OF THE IMMORTALS

M. STEINERT & SONS

a New England Institution since 1860

162 BOYLSTON STREET, BOSTON



BAUER . . . *at the*

BALDWIN

A superb combination of a masterful artist and a piano of which Bauer himself says . . *"Has no superior in the world"*.

Revel in the glorious tone. Then picture *yourself* at the Baldwin. The same characteristics that make the new Masterpiece Baldwin the most acclaimed of concert pianos, make it also the most inspiring of instruments for the home.

Convenient monthly terms. Liberal trade-in allowance.
Catalog on request.

Baldwin Piano Warerooms, Inc.

150 Boylston Street

M. N. Levy, Pres.